TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVIII., NO. 1,226. NEW YORK: SATURDAY JUNE 21, 1902. PRICE TEN CENTS.

Photo by Pirie, Boston.

MAUDE FEALY.

A certain nothingness, as Mary MacLane would call it, sets in with June's coming. Roses and strawberries have to satisfy us in place of first-nights, and the papers have nothing in them but advertisements for Summer hotels.

Nowhere is the slump in things theatrical more in evidence than in the papers. For of late the stage in its growing interests has furnished much to the daily journals. It has given them beautiful girl photographs, spicy paragraphs, elopements, legacies and all sorts of thrilling things to tell of.

So when June comes the season of nothingness, that in newspaperdom is called the silly season, sets in with a rush. The earth is in its shirt sleeves, and asks that it be not jarred with any too important happenings.

As for the critics, they all take to the pines, and give out that they have gone to Europe. Their occupation is gone, and only in dreams can they occupy their seats looking as though they had them and the entire bunch at their fingers' ends.

So it was almost with a feeling of relief this morning that I took up the morning papers. There was absolutely nothing in the mail—no checks I mean—nothing but companies that cheeks I mean—nothing but companies that want to insure my residence—oh, ha, ha, ha! —from burglars, and others that wanted to store my furs, rugs, diamonds and paintings away from moths.

"Diavolo," the Angora kitten, seemed to share my annoyance. His blue china bowl of milk was untasted on the table, and it pawed twice over its blue bow. As for scrambled eggs with chopped green peppers, I can see nothing in them, although it is true I used to —once.

It was almost with a feeling of relief that I saw the heading, "Clyde Fitch has appendicitis." "Ha—ha!" I thought, and something doing!

But on close inspection the fine Italian hand of the press agent was visible. "It is very doubtful now," went on the item, "if he will be able to finish the play for Tottie Tostrus, in which she is to begin a starring tour after two successful seasons with The Bazillisk's Eye." Oh, ha, ha!

Then I caught sight of the Mansfield letter on the decadence of the art of acting. It was refreshing as an electric fan.

Going through the different journals of the day there was a general fusy on Mansfield. Stinging satire, ridicule, vituperation, every form of known attack.

If Mansfield follows this line of conduct in order to secure unique advertisement he must be highly gratified by the way they fall in line. He makes the statement that many of the papers have aided in the decadence of art through ignorance or misjudgment.

But it is not in defense of the newspaper that the various flings are directed. No, it has become the fashion to jump on this actor every time he makes a speech, or gives vent to his fatal letter writing habit.

The fact that what he says and writes is true doesn't seem to have the slightest effect in modulating or softening the tone of his critics.

We are as horribly clannish as literary rats in the particular that we are always ready to follow some big gray particularly ratty rodent and gnaw at the same bone with him.

There is very little that Mansfield hasn't been accused of. He has managed to build up one of the most unpleasant reputations for ugly personal conduct that any one has had since—well, I can't think of any one so disagreeable as he, according to report, even in history.

And whenever he ventures to speak every paper in the country from the Oklahoma Bugaboo to the Kalamazoo *Kicker* takes up the tune and sounds a clarion note.

"And this man," they say; "threw boots at his valet!" "Did you know that he attacked a super with a spear?" asks Flossie Footlights. "Why, the dog even threw a lamb chop at a poor waiter," says another.

He must have an interesting personality, if all this is true. Evidently he is a creature of impulse and passion without much regard for rule. He's quick on the trigger! One actually trembles for the Mansfield baby. Suppose he should get a desire to execute this quick firing specialty some time when the nurse wasn't looking.

Most of us, you see, learn to capitulate to our servants, our waiters and our lamb chops. And thus we are able to write cultured, high bred, over-etiquetted things about such bad manners.

Mr. Mansfield as a press agent seems to be quite as successful as he is in every other venture. You will find that whether he makes a speech or writes a letter he has said something—something without gold fillings—as he naively says the tooth of an actor should be.

He is not politic either in his dealings with press or public. Certainly no one could accuse him of truckling or scheming in his work or the putting on of his productions.

He does not employ a cheap support and an expensive press agent to keep the news of his goings and his comings in the fine print stage columns.

Mansfield manages to get in large type with a big heading every time. He gives the scent in his utterances and his letters like the trail of an aniseed bag. And then its after him—Hickety split?

No one seems to realize the laugh he's having!

It is never wise for an actor to make an enemy of the public, no matter how much he may despise it. Some actors hold aloof and bow low.

Mansfield never bowed low enough to his public. He is quite clever enough to know that the public, en masse, is particularly unintelligent—pathetically so! But he is not clever enough to hide that knowledge from the public.

Sometimes it seems a self-evident fact that in the wave of badinage that goes up over Richard Mansfield in answer to his bitten, we lose sight of what the actor has accomplished in a comparatively few years.

He has done much besides the hurling of boots and the ping-ponging of chops. He has done nothing by means of clap-trap plays or bunco methods.

Genuineness rings through his work. Who ever saw Mansfield give a careless performance? The fruits of his study and his work he has given the public in the shape of plays like Beaucaire—that to see was an education and a delight!

When we have so few earnest actors on the stage to-day—among the men, not more than two or three that command our admiration—why is it that we stand off and throw our little putty balls at success? Success that in dramatic art is a credit to us as a nation—a nation so very poor in art that we are very low for want of nutrition.

What are personal peculiarties, egotism, bombast, bad temper, overimportance, any of the many evils of which this actor is so constantly accused, in comparison with the splendid work that he has done as an artist?

When will we learn what Ouida told us long ago—that genius and the shell that it inhabits are different and widely apart as the stars are from the earth.

Our age is cheap, but we make it cheaper by an apparent ignorance of what is really valuable. In our little wire-pullings, our money-making, money-getting, money-plotting lives we are like boys digging worms for bait.

We have our schemes about, sometimes big—then we call them financial—sometimes so poor that they are mere till tapping. Some of us skin others but they skin us. If we're found out we apologize profusely.

It is getting to be our condition to lose sight of everything worth while—in art, in life, in everything!

Many of us are like great ostriches, only an ostrich is a noble bird and lays big eggs, so it accomplishes something. Less than the ostrich and more amusing are those of us who keep on spinning the webs, futile, feathery threads that never reach anywhere but just go round in a tangle!

Achievement such as Richard Mansfield's is a scheme worth while. Then the field is so wide and open. There is so much room and no jostling elbows, such as you always find in the line at the cashier's window.

So as the great wave of keen humor, waggish wit and stinging satire rises to the sun, moon and stars over Mansfield's latest bomb or in the way of a letter, let us pause and look within and realize what a lot of goats we are, grinning at something beyond our ken and that we know not of.

If we could only have more hoot-throwers of that sort and fewer mud-throwers! Above all, if, as Americans, we could only cultivate the habit of hailing success among our own people and giving it Godspeed!

We are a young and healthy nation, irreverent, fun-loving, given to mirth making without thought, but there never was a time filled with worthier targets for ridicule, for clowning and for scorn.

Politics, literature, the stage, journalism, the church, all teem with hosts of pretenders, fakirs and crooks.

Honesty has become the most subtle adjunct to character. People don't know it when they're up against it. If you have intimate enemies and detractors—and if you're any good your sure to have—you can throw them into a perfect Hell of doubt and uncertainty as to your motives and actions if you simply tell them the truth.

Then always reserve the privilege of changing your mind. And if you want press notices with scare heads, why sing a little song to a new tune and sit back and laugh in your sleeve.

THE MATINEE GIRL.

GOODWIN TAKES NASHE PLAY.

The play in which N. C. Goodwin and Maxine Elliott will appear next season is Madeline Lucette Ryley's comedy, The Altar of Friendship, that John Mason presented during his brief starring tour last year. The comedy was a decided success, and Mr. Mason's tour closed simply because suitable time could not be had. Mr. Goodwin recently secured the rights to The Altar of Friendship, and is having certain minor changes made in it to better adapt it to his uses. The play has never been seen in New York, but was acted at the Academy Theatre, Brooklyn, last Winter. The Goodwins will produce it during their engagement at the Knickerbocker.

THE CORONATION DRAMA.

The most important theatrical event of the London coronation season began on June 7, at the Windsor Theatre, with Beerbohm Tree's revival of The Merry Wives of Windsor. The cast includes Beerbohm Tree as Falstaff, Mrs. Tree as Anne Page, Mrs. Kendal as Mistress Ford, and Ellen Terry as Mistress Page. The performance proved one of the most successful productions in years, and the enthusiasm of the audience was extraordinary.

LAMBS SELECT SITE FOR CLUB HOUSE.

The Building Committee of the Lambs, consisting of Amos C. Eno, Thomas B. Clarke, Clay M. Greene, Frank Whittaker, Walter Price, R. Clifford Potter, Digby Bell, and De Wolf Hopper, has selected the buildings at 128 and 130 West Forty-fourth Street as the site for their new club house. The property has a depth of 100 feet and a frontage of 37 feet 6 inches. Work on the club house will be begun next May. The cost is estimated at $100,000.

RECOLLECTIONS OF ROSE EYTINGE.

A Change in Manners—Early Struggles at Albany—A Realistic Murder Scene.

(All Rights Reserved.)

Other times, other manners. No greater change has taken place in matters theatrical than in the ways of actresses. It used to be the custom for an actress of any prominence to surround herself with an atmosphere of exclusiveness and mystery. She was never to be seen, as she may be constantly, to-day, upon the ordinary promenade, or at the theatre, or shopping, or at teas, or receptions.

She was known personally only to a few intimate friends. The public never saw her, except upon the stage.

Many times, some thirty years ago, I happened to stop at the same hotel with Lucille Western. She was a beautiful creature, and then in the zenith of her charms and her reputation. I remember how jealously she guarded herself from casual observation. She never permitted herself to enter the public rooms of the hotel, such as the parlor, reception-room and dining-room. Her meals were always served in her own apartment, and when she passed from, or entered the hotel, she would pass swiftly and silently along, not only her face, but her head and shoulders draped in a heavy black lace veil.

Even in her own rooms she always kept this veil near her, and, if a knock came to the door, she would invariably cover her face with it before the summons was answered.

This conduct on the part of Lucille Western may have been a little extreme, for she was an intense woman, and given to extremes, but the rule of exclusiveness and aloofness from observation used to be general with actresses.

In those old days when I was first an actress, I was the leading woman of the old Green Street Theatre in Albany. Perhaps I ought rather to say that I played the leading business. Crude, no doubt, a good deal of my work was, for I was not a woman at all, but just a pretty, saucy girl. Everybody in and about the theatre conspired to spoil me, and vied with each other in being kind to me and helping me.

I boarded with a little old lady, who made up in temper what she lacked in proportions. She certainly could not have weighed more than eighty pounds, but it was enough! And she, too, was good to me. To be sure, it was in rather a severe and disapproving way, especially at first, but she thawed in time.

She never would have taken me in at all if I had not gone to her highly recommended, for she, like most good folks who know nothing about them, disapproved of actresses, and when she first saw me she snipped acrimoniously, and said: "Humph! you ought to be at home and going to school." And when I replied, with more tact than truth, that I hoped to be at home with her, and added that I also hoped to make the theatre my school, she did not seem to be greatly impressed; but she said, prodigiously, that I might come, and she would try me. And she did, often and severely!

She gave me little garret room, which contained, among other comforts, a tiny wood stove, and for this and my board I paid her $3.50 a week, this being about the ordinary price for board at that time.

At first she was very severe with me. If I did not get down for breakfast by eight o'clock I got it cold, or not at all. When I reached home at night the house was dark, save for the dim light from a tiny lamp of japanned tin—I can see it now—which contained about a gill of oil. My instructions were to halt the front door, and with the aid of this lamp light myself up to my room. If I lingered in my preparations for bed my light went out.

But I soon changed that. I provided myself with spare candles, and, after carefully locking the door, I produced them from their hiding-place and lighted up. If my old chatelaine had ever discovered this, my tenure would have been brief, for she would have expected to be burned in her bed.

Many a night did I light my little fire, and my candles, and draw my little table up beside my bed, and commune myself therein and study, and I never was burned in my bed.

Slowly my tiny tyrant relented toward me. Once when I had a severe cold she sent my breakfast up to me. I could not have been more astonished if it had rained lambs! Gradually this delightful innovation became a habit. Then there began to appear a tiny tray containing a little luncheon, flanking my little japanned tin lamp.

Gradually I found myself admitted to the kitchen on baking days, and when Christmas goodies were in course of preparation I was permitted to help prepare the fruit and beat the eggs.

Then there came a tremendous proposal. I was to give up acting, and come and live with my old friend—indeed, she had proved herself a true friend—and be her foster-daughter and help her conduct the boarding-house, and, when she died, it and all else she was possessed of should be mine. When I declined this offer she did not resent my decision, but to the last she was my dear, kind, if somewhat sharp, and acrid, friend.

Very hard I had to work to support the stars that came in a steady procession to the Green Street Theatre. Among them I remember Julia Dean, surely one of "the sweetest women e'er drew breath," was this same Julia Dean. It seemed to be a sort of benediction when she leaned over and fixed her soft, gentle eyes upon one. Then there was Charlotte Crampton, the opposite of Julia Dean, in every way, but a great actress and a brilliant, great-hearted woman.

Greater than all the rest was Mrs. Shaw. She was very beautiful, with a grand, stately sort of beauty, and a voice like the rich tones of an organ. Never shall I forget her, as she stood like an empress, her exquisitely molded arm extended, and exclaimed: "On your lives, I charge ye, bring Huon back to me!"

Then there was old Peter Richings, pompous and puffy, and his "daughter Caroline," self-contained, and superstitious, but a sweet, highly-cultivated woman, and, notwithstanding the arduous duties of her profession, a most accomplished needle woman.

Then there was William Goodall, who shone upon the dramatic firmament like a meteor, and who died all too young. And Edward Eddy, so many years the idol of "the gods," and J. A. Neafie, and J. J. Proctor, and Mr. and Mrs. Edmund Connor, and many others whose names I cannot now recall.

I kept up with this procession of stars, supporting them, and the study and preparation of my costumes, all of which I did myself, made the work very hard, but I was very happy in my work, and everybody praised me, and surely the strongest incentive to work is praise.

Of course, I had my troubles. I remember one—a bright agent Charlotte Crampton. She was a very excitable person, and apt to be carried to extremes in her acting by too full scope to her emotions. In her repertoire there was a melodrama, in which she played a wronged and neglected wife and I the siren who was the occasion of her grief. The third act closed with my death at her hands in a very realistic fashion. I, in white, was awaiting her husband. Enter to me Charlotte, in black, and in a rage. A stormy scene followed, which culminated in her producing a carving-knife and cutting my throat, the blood spurting over my white gown, and she standing over me in triumph. When, at rehearsal, Miss Crampton demanded a real carving-knife, there was a very vigorous demur on the part of the stage-manager, but the star insisted. I was not afraid. But when Charlotte entered, her eyes afire, and her frame trembling with emotion, I confess to some tremors, and when after being flung to the floor, I saw this woman with blazing eyes standing over me brandishing that dreadful knife, I uttered a shriek and knew no more.

ROSE EYTINGE.

AT THE HARLEM CIRCUS.

There were no programmes at the Greater New York Permanent Circus the other evening. The courteous usher, when asked for some, remarked: "Aw, de show has only bin runnin' t'ree nights. Dey ain't had no time ter git no programmes yet."

So the crowd got along without programmes and didn't worry. When THE MIRROR man arrived some one in authority was concluding a speech to the effect that the management intended giving a first-class, refined performance. The circus lived up to his promise very well, but the "bleacherites" saw far more of it than did the occupants of reserved seats. The highest priced chairs immediately surround the ring, but they are either on a level with or on a slope away from the ring. Consequently persons sitting back of the first few rows see little save the heads of those in front. The other evening these back rows occupants arose and stood. This aroused the ire of the bleacherites, who were massed in tiers at the back. In language from profane to polite they commanded, adjured, implored, beseeched and begged the crowd to sit down. But the crowd didn't. Those voices from the bleachers were only part of the noises that punctuated the performance. The other part was made by boys selling a variety of things, such a variety that it seemed as if the circus people were bent on putting the Harlem restaurants and department stores out of business. Any young married couple wanting to set up housekeeping can buy their supplies at the circus and take in the show at the same time. Here are some of the things that were, if memory errs not, offered for sale during the evening:

Ice cream, ginger ale, coffee, sandwiches, lemonade, peanut brittle, chewing gum, oil stoves, palm leaf fans, pop corn, popular songs, bananas, oranges, apples, soda water, pies, cake, house furnishings, kitchen utensils, clothes, shoes and hats.

As for the circus, it was really good, what one saw of it, and that the performers don't get individual credit here is because of the famine in programmes. There was a large attendance and the circus seems to have filled the long-felt want of which the Psalmist writes.

JAMES H. WALLICK'S PLANS.

The Cattle King and The Bandit King will be revived by James H. Wallick next season, as was announced in the last issue of THE MIRROR. It is nearly eight years since Mr. Wallick presented these plays in America. He made a fortune with them in this country and then took them to England. They were among the first American plays to win success on the other side. Each year since his return Mr. Wallick has thought to revive them, but his dislike for acting has prompted him to delay the plan. In the revivals next season he will not appear himself, though he will personally superintend the staging of the plays and will train the horses used in the presentations.

The principals already engaged for the revivals are John J. Farrell, Jack Webster, James Gordon, Dan Regan, Eleanor La Salle, Helen Hartley, Louise Evarts, and Herbert Warren. The Cattle King has been entirely rewritten and an entirely new equipment of scenery and effects is being prepared. Some years ago Mr. Wallick secured from Neill Burgess the right to use his racing machine. He has made a number of improvements in the device and will employ it to present a trotting race in the play.

Mr. Wallick will not, however, confine himself to revivals next season. He will make an elaborate production of a new play by Charles A. Taylor, early in September, at a New York theatre, called Held for Ransom. The play is founded on the kidnaping of the missionary, Miss Stone, by the bandits of the Balkans, and it is said to abound in authentic details, while introducing at the same time a beautiful love story.

In addition to this, a little later in the season, Wyoming, a romantic play of the Sierras, will be tried. The King of Rogues, produced by Mr. Wallick two years ago and favorably received, has now been strengthened and improved and will be sent out later in the season.

OTIS SKINNER'S LEADING WOMAN.

That story about Otis Skinner's new leading woman turns out to have been a myth. This according to what Joseph Buckley, Mr. Skinner's manager, says. The story, published in a New York daily recently, was to the effect that Mr. Skinner had engaged as his leading woman in Lazarre next season Florence Davis, a young actress new to the profession. Little was vouchsafed of Miss Davis save that she was a great-niece of Jefferson Davis. Mr. Buckley was asked for more information about his "find." Then it developed that the story had surprised him and Mr. Skinner as much as it had surprised every one else. "The report was so absurd," said Mr. Buckley, "that I did not think it worth while to send a denial to the paper that published the story. I think Miss Davis may have friends who are earnestly but injudiciously trying to advertise her. She has certainly not been engaged by Mr. Skinner, either for leading or other roles. While she may be an excellent actress, she was never under consideration for any part in Mr. Skinner's company. Indeed, neither Mr. Skinner nor I had heard of her until this report was published. The leading female role in Mr. Skinner's production of Lazarre will be filled by Nanette Comstock."

THE LEROYLE HOLD UP.

Manager L. C. Johnson, of Hennessy Leroyle, sends further details of the holding up of Mr. Leroyle at Kingman, Ariz., of which THE MIRROR told briefly two weeks ago.

Mr. Leroyle was leaving the local theatre after the performance when he was set upon by three men, who dealt him several blows. One of them evidently used a knife, as Mr. Leroyle's right hand was badly lacerated. When found he was lying in the roadway unconscious. He was carried to his hotel, where he received medical attention. He later proceeded to Needles, Cal., and was again attended by Dr. J. F. Booth, a cousin of Edwin Booth.

Mr. Leroyle sustained such a nervous shock that the doctors have ordered him to close his season at Los Angeles and rest until the Fall. The highwaymen were not located.

GERMAN OPERA AT IRVING PLACE.

The entire opera company, including the chorus, of the Central Theatre, of Berlin, have been engaged by Heinrich Conried to appear at the Irving Place Theatre during April and May, 1903. The repertoire will include a large number of standard operas.

IN OTHER CITIES.

KANSAS CITY.

The opening week at Electric Park opened very auspiciously. All previous records were broken in point of attendance, nearly two thousand more being counted than on the opening day, when there were over twenty thousand present. The park has been christened "Coney Island," and the name seems to fit exceedingly well. The theatre, where the New American Stock co. holds forth in one of the main attractions. The bill for 6-11 was Travers-Vale's company in The Price of Silence. It was excellently presented, well staged. William G. Beckwith as Frank Langley made another excellent impression. Cecil Lionel did well as Josiah Peabody, Allan St. John was good as Webster Whittaker, and Frederick Hamilton proved acceptable as Colonel Edwin Joyce. Clara Thomas pleased immensely as Florence Esmond. and Vivian Reddaway was amusing as Miss Gushly. The cast also included Gus A. Forbes, S. S. Simpson, Kate Ridgeway, Laura Winston, and little Goldie Cole, all of whom were well received. A good vaudeville bill in the German Village was headed by Brown, Harrison and Brown, singing comedians, who won much favor. Artie Hall was retained from the week before, and she had some new songs that went well. Mlle. Celeste had some new Byrne pictures in the electric fountain that pleased immensely. The electric theatre, or electro-scope, as it is more properly called, has been opened and shows the many uses to which electricity can be put. The Ferris wheel and other attractions are all doing an immense business. The Stock co. 13-25 will present For Her Name, and in the German Village the Harmony Four and Arlin and Wagner will be the main performers.

At the Grand 6-11, The Two Vagabonds was the Wilmer-Kilvin Opera co.'s bill for the first half of their third and final week of Summer opera. The opera was only fairly well presented. Much of the individual work was good, but the co. as a whole failed to work in harmony and as a result there was a lack of finish and numerous stage waits that marred the presentation greatly. Forrest Huff and Al Gilmore as the two vagabonds did some excellent work. Mr. Huff's solos were roundly applauded, and Mr. Gilmore's comedy caused much merriment. Blanche Forrest as Rosalie made her usual hit, and Louise Jackson as the Princess Pompadour was excellent. James F. Abbott as Leon De Gaston had but small opportunity, but his solos were, as usual, heartily encored. Other principals in the cast were George Herbert, Jean J. Morlee, Mable Wilbur, and Hattie Palmer. The Bohemian Girl will be the closing bill 13-18. The co. on the whole has made an excellent impression, and has done good business in their short season here, and are only closing as the theatre must go into the hands of the contractors at once to be ready for the Fall opening, Sept. 1. Fra Diavolo was substituted for Carmen as the bill for the latter half of the week of 1. The performance was one of the best the co. has given, and was heard by large audiences. At the Saturday matinee during the grand finale several of the members of the co. were painfully, but not seriously, injured by falling from an embankment of set pieces at the back of the stage.

Treat Platt is drawing large crowds nightly, and will probably continue to do so, as new and better attractions are offered each week. Zimmerschied's Band furnishes excellent music that is much enjoyed. At the present time the moving pictures are the main attraction. A pleasing announcement is that beginning about 20 Lester Lonergan will give a series of al fresco presentations in the park. As You Like It will be the opening bill, and following it will be given a number of plays never before presented out of doors. From now until the opening date at the park Mr. Lonergan and co. will tour some of the larger Missouri and Kansas towns in As You Like It. Mr. Lonergan will play the leads himself, and has engaged as his support Alice Treat Hunt, Herbert Brenon, Harry Long, and Mark Fenton, all of whom are well known to Kansas Citians.

Manager Woodward's $1,000 bonus offer has been made renewed activity may be noticed at the new Willis Wood Theatre. Most of the interior iron work is in place, the concrete flooring is being put in and the walls are being plastered. The contract for the lighting has been given to the Columbian Electrical Co., of St. Joseph, Mo. A very elaborate system of lights will be installed; some five thousand incandescent bulbs will be placed in the building. Over one thousand will be placed in the dome alone, and some eight hundred in the foyer and lobby. Electric fans will also be installed to ventilate the building in warm weather. Sept. 1 is the date set for the opening.

An amateur dramatic contest has been arranged by Lester Lonergan, to take place in the Century Theatre 14. Parts of four different plays will be presented as follows: First act of Camille, third act of Monte Cristo, third act of The Galley Slave, first act of The School Girl, and a one-act comedy entitled A Night of Frolic. Each will have a separate cast, and judges selected from critics, actors and managers will decide on the merits of the aspirants. A great deal of interest has been aroused and a large audience is expected.

At the Kansas Musical Jubilee, held at Hutchinson, Kan., T. Mildred Langworthy, of Kansas City, won the interstate vocal contest, the prize for which was $100. Miss Langworthy is well known in musical circles here, and her success was no great surprise to her many admirers.

The plans of the Symphony Orchestra for next season are now being formulated, and the prospects for a more successful year than ever before are very flattering. Already over 250 subscriptions for season tickets have been received, and if the list continues to grow, as is expected, the management will be enabled to secure some really fine soloists.

A. Judah, of Hudson and Judah, managers of the Grand, has left for the East to look after the bookings and attend to other business pertaining to his house for the coming season.

James J. Butler, of St. Louis, was in town 6 on business connected with the Century Theatre. Woodward and Burgess hold a lease on the theatre that expires at the end of next season. Should they give up their lease Mr. Butler says he will again run the theatre as a burlesque house; however, if they hold it, it will simply put it off for another year, as he is determined to try burlesque here again.

D. KEEDY CAMPBELL.

PITTSBURG.

The Bohemian Girl was admirably rendered at the Duquesne Garden 9-14 by the Stock Opera co. The opera was given on account of the numerous requests received by the management; that it was greatly appreciated was plainly demonstrated by the largest attendance so far this season, and by the generous applause bestowed upon the performance. It was prettily mounted both as to scenery and costumes, and the cast was very efficient. Edith Mason and Mary Carrington alternated in the role of Arline, and both sang the part very pleasingly. There is a perceptible difference in their voices, the chief distinction being that Miss Carrington has a tendency for trilling as much as possible, whereas Miss Mason apparently has no inclination in this direction. Robert S. Pigott sang the part of Count Arnheim finely, and his solo, "The Heart Bowed Down," won several encores. Thomas J. Pearse as Thaddeus was satisfactory, although his voice at times broke, that was no doubt due to overwork. George C. Sinclair filled the part of Florestein adequately. John J. Martin made an excellent Devilshoof. Lelia T. Gardner, as the Queen of the Gypsies, made a favorable impression, this being the first opportunity she has had to prove her true ability with the co. The chorus showed careful training and added to the success of the production. After the performance the orchestra gave several selections in the Palm Garden, and Elizabeth M. Murray rendered a number of songs and short stories. The Mandolin Quintette was in evidence between acts, as usual. The Isle of Champagne 16-21.

Lady Godiva was played for its second and last week 9-14 at the Grand by the stock co., that ended the season at this house. The new play was shortened about thirty minutes, and strengthened throughout, and during the final week ran very smoothly. Manager Davis had the Grand beautifully decorated finally, huge palms in the lobby reaching to the ceiling, when they mingled with delicate wreathings of vines and flowers. Handsome baskets filled with flowers of various kinds were distributed throughout the entire house. Souvenir photographs of the co. were presented at the matinees. Business was very large.

Wonderful headway has already been made in the building of the new Bijou Theatre, that will have a seating capacity of 4,000, thus being one of the largest theatres in the country.

There have been several rumors afloat during the season relative to the erection of another new theatre here, but the developments are not definite. Manager R. M. Gulick states that he and P. J. McNulty, of the Bijou, intend to build a new popular-priced house in 1905, as he is unable to book all the attractions that he would like to at his one house. The ground is already selected for the new structure, that promises to be a fine and costly one.

The parks are now all open, and are doing large business. Cotheon has the Boston Ladies' Symphony Orchestra; Kennywood, Robert Pitcairn Band and Harris Quartette; Oakwood, Reogle's Band, and at the Southern, Third Pennsylvania Regiment Band.

Dandy Harris, a member of the Grand Stock co., will go ahead with Manager Davis when he sails on the "Deutschland" next month.

A luncheon was given by Mr. and Mrs. Harry Fisher at the Lincoln Hotel last Wednesday night after the performance at the Grand. Miss Treat and Messrs. Ingersoll, Meighan, and Dean of the stock co., were guests.

Guy Bates Post, husband of Sarah Truax, returned to New York 11.

Misses Bailey, Gale, Gardner, and Barclay, and Messrs. Waldron, Ritchie, Ware, Meighan, and Frank F. Dean were entertained by Messrs. Joseph Tristan and John Jermon at their bachelor apartments in the Imperial, 12, after the performance of Lady Godiva at the Grand.

Harry Cohen, advertising agent at the Grand, left for Chicago, Ill., at the close of the season.

ALBERT S. L. BEWER.

DETROIT.

Theatrical affairs in Detroit are gradually settling down to their Summer dullness. The Detroit Opera House has been closed for the past week, but will open 11, for a one-night engagement of The Lady of Lyons, with Mary Manning and Kyrle Bellew in the principal parts. The prices will be advanced.

The Pike Theatre Stock co. will bring its extended season of nearly three months in Detroit to a close 21. The co. entertained the patrons of the Lyceum Theatre 9-14 with a production of Rosedale fully up to the standard of the co.'s production. Byron Douglas' conception of Elliott Grey was finished and excellently enacted. Miles McKenna was a forceful character in the hands of George Farren. Charles Waldron made Matthew Leigh earnest and manly. As Colonel Cavendish May J. Gordon Edwards was as polished and unscrupulous as one could desire. The minor roles of Bunberry Kobb, Dockney and Romany Bob were well acted by J. B. Everham, Thomas Reynolds, and John B. Maher respectively. Babe Havelin made a fine little Sir Arthur, and Louis Bishop Hall was as good a mock soldier that his every appearance was the signal for much applause. Linnie Hudson Collier is always charming, but was especially so in the character of Rosa Leigh. Her comedy was spirited. The role of Florence was well handled by Angela Dolores, and as Tabitha Stork Estelle Melville won many laughs. Angela McCaull surprised her many admirers by her portrayal of Sarah Sykes, that was very clever. For the last week of the co.'s stay here The Banker's Daughter will be the bill, with scenic effects that will be brought from the co.'s Cincinnati theatre.

Alvin W. Jack, a native of this city, heads the co. that played at Whitney Opera House 9-14 in A Man of Mystery. Mr. Jack, as the young detective, Ned Keene, was good and was rewarded with hearty applause from his many friends in the audience. The rest of the co. was capable, and included Percy Herbert, Clarence L. Holt, Charles E. Burke, C. A. Stirling, Rose Evans, Alice Landy, Elsie Kanffer, Ada Austin, and Miss Maurie. The play was a favorite when seen here three seasons ago, and its popularity shows no signs of waning. The Whitney Opera House has now closed for the season.

John B. Fitzpatrick, who, since its opening a year ago, has been connected with the Avenue Theatre, in the capacity of press representative, resigned during the past week to accept a similar position at the New Temple and Wonderland theatres. Much regret is expressed by the management of the Avenue at losing one who has done so much toward placing the lower Woodward Avenue house in its present prosperous condition. The new field furnishes Mr. Fitzpatrick larger scope for his talents, and his many friends feel assured he will make as great success of his new work as he did of his old.

Si U. Collins, who claims the distinction of being the oldest press agent in Detroit, and who has been with the Temple Theatre for many years, is to fill the position formerly held by Mr. Fitzpatrick at the Avenue. The Avenue will secure a very valuable man, and one who knows the vaudeville business thoroughly.

A. FRANCIS.

SEATTLE.

There was a certain noble Frenchman, a gentleman at all times, though to outward appearances it would seem a barber, a gambler and a hackey in turn. There was a certain Lady Mary, heartless at first, but who in the end did find her heart. In and around a place called Bath a very pretty love story was interwoven between these two. Incidentally it was seen that their surroundings were of fashion and good taste, and numerous interesting personages swap in variet array displayed. A graduate, it is said, of the Conservatory of Music of Vienna rendered a very pleasing violin solo for the entertainment of the assembled guests. There was a coach in hazardous with the period in which the said Lady Mary and others did sometimes ride. And there were many other interesting things; but perhaps it would be more materially consequential to say that an audience of large dimensions manifested great enjoyment in the performance of Rosencrantz by Richard Marshall and his co. at the Grand Opera House 5. An entire change of story, atmosphere and people was offered 7 when The First Violin was the bill. On this occasion a large area of floor room was also occupied. No matinee performance was given Mr. Marshall declaring that after a long season of arduous efforts it would be too much of a strain to give two performances in one day. Kathryn Kidder 13-17. Manager Cort is due back from New York next week.

The efforts of Harrington Reynolds and co. at the Seattle for their second week resulted in an excellent performance of Sweet Lavender 1-7. Harrington Reynolds' portrayal of Richard Phenyl was strong and commanded the most attention. Bantamin Hoar and as Clement Hale embraced all his constituition. John Daly Murphy foreswore his nationality long enough to appear as an American, can Horace Braun, and when we saw him, that was often, occasioned much mirthfulness. Ben Johnson, with small chance of so doing, greatly increased the favorable impression made last week. Blanche Douglas offered a delightful performance of Minnie Gilfillan, and the rest of the cast was good. Moths 8-14. The Black Flag 15-21.

Too Rich to Marry as played by Ed. Redmond and co. at the Third Avenue 1-7 was dangerously similar to All the Comforts of Home as played by Ralph Stuart and co. at the Seattle during their recent engagement there. The curiosity naturally arises as to which may have been taken from the other, or whether both may have come from the same source. Large audiences enjoyed the performance. Russell and Drew's Stock co. will open a season of four weeks 8. The bill will be changed twice a week and the offerings for 8-14 are Hands Across the Sea and The Golden Giant.

Things are proceeding favorably toward the Mardi Carnival, to be held the last two weeks in August. Present indications tend to show that it will be a great success. Several candidates are mentioned for Queen, and the contest is a lively one.

RODNEY D. WHITE.

MONTREAL.

Under the Red Robe was presented for the first time in Montreal by the Proctor Stock co. 9-14. The performance was a very creditable one, and the scenery and costumes were equal to those generally seen in road productions. The first two performances, Brault, and Lotta Linthicum added another to the phonse Ethier won applause in the role of Gil De Berault, and Lotta Linthicum added another to the clever impersonations she has given here as Renee. J. M. Sullivella gave a good characterization of Cardinal Richelieu, Bassois Hayden was a capable Madame De Cochefort, H. F. Buchanan a satisfactory De Cochefort, John B. Walker extracted considerable humor from the part of Captain Laroille, and Hudson Liston gave an excellent performance of the dumb man Clen. Friday, 4, two special performances of The Christian were given, and the house was packed at each. Lotta Linthicum gave a charming performance of Glory Quayle, and the rest of the co. repeated their successes of the previous week. Saturday afternoon, 7, Manager Brandis gave a pink tea to the patrons of the house. The stage was tastefully set as a drawing room, a large supper table in the midst. The ladies of the co., dressed in pink, acted as hostesses, and the gentlemen distributed the refreshments. During the progress of the tea, the orchestra, under the leadership of Otto Zimmermann, rendered some pleasing selections. Because She Loved Him So 16-21.

The Corse Payton Stock co. opened the Summer season at the Francais 9 in The Profligal Daughter, and gave a very satisfactory performance. The scenery was elaborate. T. Frank Burke was capable as Harry Vernon. W. M. Howatt was a satisfactory Julian Ralford. Mr. Howatt is a Montreal boy, but though he has been for many years in the profession this was his first appearance in his native city. Marguerite Fields as Dorcas Gentle scored a hit, and her specialty with Homer Mulvaney (Lord Dickey Ranbury) was encored. Harry Mantell was good as Tom Bilsher. T. W. Barney gave an amusing if somewhat exaggerated, performance of Dudley Roper, and Florence Hamilton was capable in the leading role. Between the acts several good specialties were given. The Girl I Left Behind Me 16-21.

The bill at the National Francais 9-14 was Carmen, that was played with success earlier in the season. Paul Cazeneuve appears as the Toreador. The play is given with much of Bizet's music.

"The Flag We Love," a patriotic song, the music of which is by Otto Zimmermann, leader of Proctor's orchestra, has just been published.

W. A. TREMAYNE.

MILWAUKEE.

The Davidson Opera co. opened the second week of its engagement with an excellent production of La Mascotte, and scored even more of a success than in The Black Hussar. A select audience filled the Davidson Theatre 9 and bestowed applause more convulsively than usual, and to the credit of the co. be it recently that the appreciation was fully merited. Harry said that the appreciation was fully merited. Harry Brown, the originator in this country of the rule of Prince Lorenzo, reveled in his old part, and caused constant merriment. Otis B. Thayer was not a whit behind as a laugh provoker, his impersonation of Boco being one of the hits of the evening. Harry Davies had an opportunity to display his tenor voice to advantage as Prince Frederick, and his fine rendering of "Good Night—Sweet Dreams" brought him a triple encore. Villa Knox, who alternated the role of Bettina with Bertha Hardin, was delightful both in singing and acting, and Beatrice McKenzie was a pretty and thoroughly pleasing Fiametta. The Pippo of W. T. Milwenger, the Matheo of Harry Morton, and the double effort of George B. Jackson as the Doctor and Sergeant Parafanto call for praise, while the admirable work of the chorus cannot be overlooked. The direction of the stage was skillful. Under the leadership of Arthur C. Pell, the large orchestra did full justice to the score, and Wall and Becker again exhibited liberality in the staging of the production. It is evident that the management is drawing freely upon the bounteous fund at their disposal to insure artistic results, and there has been a steady increase in the attendance since the merit of the organization became generally known. The Chimes of Normandy 16-22.

Twice during the past week a slight fire at the Academy has caused a run for the Fire Department, and Manager Thanhouser suspects incendiarism, though no cause can be assigned for such an act. No material damage has been done, however, and the interior decoration and improvements of the theatre are being completed with all possible speed preparatory to the reopening in July.

Richard Kahn, a well-known newspaper man of this city, who left here some time ago for New York, has been engaged by Wall and Becker for press work at the Davidson.

William Schnell, the Davidson's courteous treasurer, has left for his Summer vacation, his post meanwhile being filled by John B. Casper, Manager Litt's able and popular treasurer at the Bijou.

CLAUDE L. N. NORRIE.

CLEVELAND.

The public has certainly shown its appreciation of Manager Savage's Castle Square Opera co., and the second week was ushered in by one of the largest and most fashionable audiences seen at the Euclid Avenue Opera House this season. Lohengrin was presented 9. It was staged in an effective manner, and was sung artistically. F. J. Boyle was seen in the role of the King. Joseph D. Robertson in the title-role, that he sang excellently. Winfred Goff, in the role of Telramund, was very good. Gertrude Rennyson's rendering of Elsa was fine and was the feature of the production. The rest of the cast was capable, the chorus fine, and the orchestra all that could be desired. Carmen was the bill 10, and Marion Ivell, in the title-role, sang well. Reginald Roberts was acceptable as Don Jose, while Gertrude Rennyson made a sweet Mirhaela. The work of J. P. Coombs and Frank Ranny, as the two Gypsies, was fine. Altogether it was a creditable production. The Bohemian Girl was given Wednesday matinee. Lohengrin was sung again 11-13, and the engagement closed with The Bohemian Girl 14. Manager Savage will probably bring his co. here for a run in August and September.

It seemed like old times when Clarence Royerson swung his baton over his well trained orchestra at the Garden Theatre 9, and the audience that completely filled the auditorium was enthusiastic over the revival of Summer opera. A Trip to Africa was rendered satisfactorily. Eleanor Kent, who was the prima donna last season, was given quite an ovation and sang the role of Titania with her usual dash. Frank Deshon was very funny as the Pasha, Melville Stewart made a favorable impression as Maradillio, Gertrude Mackenzie immediately won favor, as did Laura Clements in the character role. Bertha Holly was also very good. The chorus is large, well trained, and composed of attractive girls. Olivette 16-21.

Eugenia Blair and her stock co. played Under Two Flags at the Lyceum Theatre 9-14. East Lynne 16-21.

Harry M. Scott is trying to interest some capitalists to build a theatre, to be used exclusively by a stock co., and is meeting with fair encouragement.

Fred Brandt, the popular treasurer of the Empire Theatre, who has formerly acted in a like capacity at the Garden Theatre, will take a much needed rest this Summer. Frank Vacha, assistant treasurer of the Empire, will act as treasurer of the Garden.

WILLIAM CRASTON.

PROVIDENCE.

The street railway strike that has been in force here since 3 has greatly affected the attendance at theatres. For several nights no cars were run after dark, and at this writing the service is very poor indeed.

An American Citizen, presented at Keith's 9-14 by the Albee Stock co., found great favor with the patrons and very good business was done. In Rannelph Crosser, Malcolm Williams again had a part that suited him particularly well. He acted the role with commendable intelligence. Isabel Bonner appeared in the character of Beatrice Carew. She won the admiration of new friends by her consistent and painstaking efforts. Beatrice Ingram played Gamela Chapin with her customary vivacity, and William Humphrey as Egerton Brown, William F. Owen as Peter Barbury, Malcolm Arthur as Sir Humphrey Ryan, Lisle Leigh as Lady Ryan, Helen Robinson as Camilla Chapin, and Willis Lynn as Mowery came in for a large share of the applause. The Little Minister 16-21.

Jim, the Penman interested fair houses at the Empire 9-14, and the Huntington Stock co. by an excellent presentation added another to its praiseworthy achievements. The chief honors of the performance fell to Charlotte Wade, who impersonated Miss Barbara in an impressive and able manner. Wright Huntington as Captain Redwood did well with a part that offered limited opportunities, and Ogden Stevens as James Rawlston and Jane Irving as Lady Dunscombe were very good. The Nominee 16-21.

At the Park Theatre 9-14 Camille by the Louis Leon Hall Stock co. attracted fair houses. The bill was more than ordinarily interesting in that Margaret Dibdin Pitt, leading woman of the co., had a fine opportunity in the title-role. It can be said that she gave a very praiseworthy and somewhat original performance. Louis Leon Hall as Armand Duval, though not at his best, was good, and Edith Crellins as Madame Prudence, Franklin Hall as Mons. Duval, Herbert Betts as Count De Varville, Eugenie Lawton as Nichette, and James Kearney as Gaston deserve credit. The Lady of Lyons 16-21.

Carmen was the attraction at the Providence Opera House 9-14 to fair houses.

June 18 will be souvenir night at Keith's, when photos of Beatrice Ingram of the Albee Stock co. will be given to the patrons.

HOWARD C. RIPLEY.

BUFFALO.

The continued cool weather has had a good effect on the patronage at the local theatres, and all are doing good business. The Tuck Theatre Stock co., after a week's rest, continued its engagement 9 with The Jilt, and gave a very satisfactory performance. William C. Masson, the able stage director of the co., played Miles O'Hara. He was the witty, whole-souled Irishman to the letter, and his work met with great favor. Minnie Radcliffe was cast as Kitty, and was very charming. Tuscie Lawrence was admirable as Mrs. Walter. Theodore Frisbee as Wiley and George Fox as Tudor deserve particular mention. Ray Atwell has joined the co., replacing Frederick Conger in the light comedy roles, and in the part of Joe Tudor proved a welcome addition. Adeline Dunlap, Lillian Stafford, and the rest of cast were competent. Moths 16-21.

A big week's business was done by the Baldwin-Melville co. at the Academy 9-14, when The Three Musketeers was given a commendable presentation. This co. has certainly caught the popular fancy here. Maude Odell again demonstrated her ability as an emotional actress as Mildt. William Farnum was a dashing and handsome D'Artagnan. Lucie Hosmer was a dignified and thoroughly satisfactory Anne of Austria. The roles of the three musketeers were admirably filled by H. Percy Melton, Thomas Findlay, and W. J. Dowling. Blanche Seymour was a very pleasing and intelligent Constance. Elster McGregor as Nanette, Ginnie Seeds as Louis XIII, John T. Dwyer as Cardinal Richelieu, and Frederick Conger as Duke of Buckingham added considerably to the success of the performance. The Two Orphans and Chemille 16-21.

Mary Mannering and Kyrle Bellew appeared at the Star 13 in a single performance of The Lady of Lyons, before a very large and fashionable audience. Miss Mannering made a pretty and pleasing Pauline, and Mr. Bellew was an admirable Claude. Mrs. W. G. Jones won all by her fine portrayal of the Widow Melnotte. Edwin Arden as Beauseant, Hachlyn Arbuckle as Damas, W. H. Thompson as Monsieur Deschappelles, and Kate Pattison Selten as Madame Deschappelles gave excellent support. The play was finely staged.

JOSEPH O'CONNOR.

TORONTO.

The last week, 9-14, of a long season at the Grand Opera House was devoted by Robert B. Mantell and his co. to a series of classic plays that were heartily received by those in attendance. Richard III was given 9-11, Romeo and Juliet, matinee 11; Othello, 12-14, and The Lady of Lyons at matinee 14. The programme for the week was a fitting ending to Mr. Mantell's six weeks' Spring engagement here, that has been thoroughly enjoyed by the patrons of the theatre. The second successive Spring season of Mr. Mantell here has proved popular and successful. Another Terpsichorian was seen with the co. 9-11, when Master Frank Clegg made an admirable little Duke of York in Richard III. This closes the season, and the only announcement is that the popular and well-known treasurers of the Grand, Artie O'Neill and James Gowan, will start 18 on an extended holiday in the Catskill Mountains.

THE ABOVE IS THE TRADE-MARK BLOWN INTO EVERY BOTTLE OF

Chartreuse

—GREEN AND YELLOW—

KNOWN THROUGHOUT THE WORLD AS THE CHOICEST AFTER-DINNER LIQUEUR. THE ONLY CORDIAL MADE BY THE CARTHUSIAN MONKS OF FRANCE, WHO FOR THREE CENTURIES HAVE SUPPLIED CIVILIZATION WITH THIS CHOICEST OF ALL NECTARS. NO SIDEBOARD IS COMPLETE WITHOUT IT.

At first-class Wine Merchants, Grocers, Hotels, Cafés. Blitzer & Co., 45 Broadway, New York, N. Y., Sole Agents for United States.

BEFORE LEAVING THE CITY
Place your valuables in the indestructible burglar-proof vaults of

THE MANHATTAN STORAGE and WAREHOUSE COMPANY.

Warehouses { Lexington Avenue, 41st and 42d Sts and Offices, { Seventh Avenue, 52d and 53d Sts.

Furniture, Ornaments, Trunks, etc., taken on Fire-proof Storage; also, if desired, packed and moved.
SAFE DEPOSIT BOXES, $10 PER YEAR
VAULTS FOR SILVER TROUNCE.
Special facilities for safe keeping of
THEATRICAL WARDROBES, SCENERY, ETC.
ADRIAN ISELIN, Jr., Sec'y. LAWRENCE WELLS, Pres't.

USE ALLEN'S FOOT-EASE,

A powder to be shaken into the shoes. Your feet feel swollen, nervous and hot and get tired easily. If you have smarting feet or tight shoes, try Allen's Foot Ease. It cools the feet and makes walking easy. Cures ca-llon, sweating feet, ingrowing nails, blisters and callous spots. Relieves corns and bunions of all pain, and gives rest and comfort. Try it to-day. Sold by all druggists and shoe stores for 25c. Don't accept any substitute. Trial package FREE. Address, Allen S. Olmsted, Le Roy, N. Y.

The Aubrey Stock co. opened auspiciously their second week at the Toronto Opera House 9-14, when they gave a realistic presentation of Dorff's, Limited, with James J. Cassady as Maurice De la Tessa. Other principals in a long cast were: Arthur T. Hakins, Harland Winter, William Hunnell, J. Kay Bennett, "Billy" Walsh, T. F. Horton, Charles J. White, Charles Hoyt, Sylvester Howard, Jane Rhea, Ann Singleton, Leah Starr, Bertha Welby, and Annie Langdon, a Toronto girl, who also played with Mr. Mantell here in The Dagger and the Cross. The scenery and effects were good. The Land of the Living 16-18. In the Palace of the Czar 19-25.

Peter G. Johnson, late of the Edward D'Oyle co., has been appointed dramatic editor of the Toronto "Evening Telegram."

STANLEY McKEOWN BROWN.

NEWARK.

Blaney's Theatre held large and enthusiastic audiences 9, matinee and evening, when Hazel Dale Hall took her benefit. The bill was Rip Van Winkle, and was a creditable performance. Miss Hall was spirited in the part of Gretchen. Richard Ashmore gave a good portrayal of Derrick Van Anderson. Carleton Macy's Rip was an excellent piece of acting. Taylor Holmes, William Stuart, Laurence Russell, and Barry O'Neil presented faithful portrayals of their respective parts. Verne Castro as Meenie, who sold Flowers, speech-making and favorably reviled the progress of the evening. Miss Hall in a charming manner expressed her pleasure and appreciation of the occasion. Robert Hall had a little something to say, and then gave an excellent dialect recitation that brought down the house. The matinee and evening performances 10 were by the joint bill of Verne Castro and Taylor Holmes. A long vaudeville bill was presented, under the direction of Harry Clay Blaney. The large audiences were well pleased.

James M. Brophy, Howard Hall, Cozy Plimmer, Barry O'Neil, Hazel Dale Hall, Hallie Williams, Verne Castro, and Virginia Lovick were participants in the gayety, and the entire co. acquitted itself with credit. Victor Moore and co. in Tossed Up 16-21.

The Empire Theatre 9 was crowded with members and friends of the Theatrical Mechanical Association, the occasion being the annual benefit of Newark Lodge, 28. The programme was first-class. Among those who took part were the Three Leon Sisters, James J. Morton, and Sadie Connolly. The others were all good.

C. L. NELSON.

MINNEAPOLIS.

When We Were Twenty-one was presented at the Metropolitan Theatre 5 by N. C. Goodwin and Maxine Elliott and co. to a large and brilliant audience. Mr. Goodwin was excellent as Dick Carew. Maxine Elliott was charming as Phyllis. Frederick Tilden made a capital Inp. Florence Haverlagh left little to be desired as the "Firefly." Nell O'Brien, J. E. Crawford, and T. H. Tyler made an entertaining "trinity" of bachelors. An American Citizen was presented 6 before an exceptionally large house. Mr. and Mrs. Goodwin were admirable throughout as Reginald Crosser and Beatrice Carew, respectively. The support was good.

The Frawley Stock co. gave Madame Sans Gene at the Metropolitan Theatre 8 to good business. The production was unusually good. Mary Van Buren appeared to advantage in the title-role. Daniel Frawley gave an excellent characterization of Napoleon. Edwin Holt was pleasing as Marshall Le Febvre. Wallace Shaw made a splendid Fouche. Marie Howe, Christine Hill, Jack Amory, and Frank Mathieu were also acceptable. May Buckley has severed her connection with the co. on account of ill health. She left 8 for the sea shore.

F. C. CAMPBELL.

PORTLAND, ORE.

Richard Mansfield, at the Marquam Grand 5 delighted large and fine audience with his artistic production of Beaucaire, and wearied, beyond all question, an equally large audience the following evening with a presentation of The First Violin. Why Mansfield longs this bad dramatization of an excellent novel is a question. The performance was stale, flat, but not at all unprofitable, from the fact that the seats on the first two floors averaged $2 a ticket. Mansfield's work was as of old, but the supporting co. was not above the average. Kathryn Kidder 12, 14. It is to be regretted that Ralph Stuart and co. will close 9 at the Baker Theatre. The organization came to Portland ten weeks ago entirely unknown as a co., and with only Lonergan Rowan as an individual acquaintance, but by hard work, judicious choice of plays, and up-to-date management, it achieved a popularity in this city that has put money in the purses of all concerned, and that will be a valuable asset for the future. The co. goes to Los Angeles for the Summer under the management of George L. Baker. The week May 29-31 was given up to The Silver King, with Ralph Stuart as Wilfred Denver. This character was by long odds the most suited to Mr. Stuart of any in which he has appeared. The engagement closes with Forcelitte.

JOHN T. LOGAN.

NEW ORLEANS.

The Boston Lyric Opera co. opened at Athletic Park 8 in The Hermit. The co. had played to very small audiences at the Grand Opera House a few weeks ago, but matters are now changed and large audiences are the rule at the park. The Hermit, that is better known under the name of "Amorita," is tuneful throughout and offers splendid opportunities to any capable co. Bertha Davis made a captivating

Amerita and her sweet soprano was heard to advantage. Della Niven was an artistic Paquita, and Minnie Lockley made a capital captain of the guard. Joseph Fredericks, the tenor, made the most of the part of Spartacus. Daniel Young, the comedian, was very amusing and Martin Packs and J. J. Raffael were satisfactory. The work of the chorus and orchestra, under the baton of Mr. Troup, was far above the average.
J. M. QUINTERO.

COLUMBUS.

The stock co. at Olentangy Park presented A Gilded Fool to fair business 9-15. Thomas Moore as Chauncey Short was admirable and made a very favorable impression. Olive Oliver played the role of Margaret Ruthven acceptably. The Hall of Grace Fisher was capital, and she was ably assisted by Frederick Power as Jack. Kate Blanche made her usual hit, and the rest of the co. met requirements. The play was well staged.

Ollie Young and brother are in the city for a few days, enjoying a brief vacation.

Manager Kemper's Concert Band is proving an excellent attraction at the Great Southern Roof Garden, and the attendance thus far has been very good.

Jay Quigley is in the city for a short vacation, having recently finished a prosperous season on the road.
W. W. PROBERT.

JERSEY CITY.

Treasury Harry Hogan, of the Bijou Theatre, had a crowded house at his annual benefit 9. The programme was fine, participated in by Maurice Hall and Lawrence, Kelly and Adams, Johnny Carroll, the Great Rand Ranks, Jane Hardy (his first appearance here), Lottie Williams Gilbert, the Irwin Sisters, Gracie Fisher, and Howard Hall in a production. Perfect at Intermission M. E. Strozier, of the Bijou Theatre at Hoboken, and Miss Stoddard with Hall & Co., presented Hand Under Mat Stoddard with a handsome silk cloth and necktie, a present from a business silk cloth and necktie, a present from Colonel Williams and the citizens of the theatre. Orchestra Leader Leon Dettmer received a gold mounted from the musicians and attaches. Hall & Gracie also had tables octal as ushers.
WALTER C. SMITH.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (H. McDonald, manager): Boston Howl Opera co. opened Dec. 4-14, was one of the busiest in attendance. A Stout Heart was the bill and gave the pleased. Mr. Howell's cast and acting also added much to the performance. Those who appeared considered parts were: Mrs. W. Rogers, Otis Harlan, Mary Hallen, Lulu Glaser, Joe W. Hardy, Dan Hanlon, David Abbott, Theodore Hamilton, Lindsay J. Hall, Adrian Hoffy, Annie Rose Lane, Agnes Hall, Ida Hamilton, Pearl Adams, Tony Hart, Ethel Hall, Mabel Hall, Otis Harlan, and Little Cliff. Encore packed performance. The co. will remain the week 16-21 in My Friend from India.

MACON.—CRUMP'S PARK PAVILION (H. H. Wilson, manager): Crump's Park Band co., continues to attract large and pleased audiences. Week 9-14: the Memories of a Fast Young Man, The Barber of Seville, and The Mermaid Ring.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pierce, owner): Richard Mansfield in Repertoire 2 was well received by appreciative audience: receipts $1,200.

WALLACE.—MASONIC TEMPLE (M. J. Hyde, manager): Two Little Waifs 16. Under Two Flags 17.

ILLINOIS.

CAIRO.—OPERA HOUSE (Bennett and Williamson, lessees): Cairo's Own Band co., under the management of Messrs. Bennett and Williamson, opened to packed house 9. This is the first attempt to establish a band co. in this city, and the excellent performance of the co. was a surprise to many. Prof. Alfred Allen, the director, has a band of thirty-five musicians, and his co. is composed of Prof. Allen, Cecil Allen, Ed. Lewis, Dell Le Wright, Frank Lawrence, Harry Bennett, and Prof. Bennett, who was assisted by Prof. Allen's band of thirty-five musicians. Specialties were rendered by Prof. Allen's band, Cecil Allen, Ed. Lewis, Dell Le Wright, Frank Lawrence, A. J. Bennett, Harry Bennett, and Prof. Bennett. Encore packed house. Week 16: Lovell and Vernon and Vaudeville. Prof. Allen's band will remain for the season.

CHICAGO.—GRAND OPERA HOUSE (Harry Powers, manager): Week ending June 7: Mr. Bluebeard, Jr. Business fair. Week 9: Mr. Bluebeard, Jr. Business good. Week 16: Mr. Bluebeard, Jr. Business fair. Week 23: Mr. Bluebeard, Jr. Business good. Week 30: Mr. Bluebeard, Jr. Business fair. Week July 7: Mr. Bluebeard, Jr. Business good. Week 14: Mr. Bluebeard, Jr. Business fair. Week 21: Mr. Bluebeard, Jr. Business good. Week 28: Mr. Bluebeard, Jr. Business fair. Week Aug. 4: Mr. Bluebeard, Jr. Business good. Week 11: Mr. Bluebeard, Jr. Business fair. Week 18: Mr. Bluebeard, Jr. Business good. Week 25: Mr. Bluebeard, Jr. Business fair. Week Sept. 1: Mr. Bluebeard, Jr. Business good. Week 8: Mr. Bluebeard, Jr. Business fair. Week 15: Mr. Bluebeard, Jr. Business good. Week 22: Mr. Bluebeard, Jr. Business fair. Week 29: Mr. Bluebeard, Jr. Business good. Week Oct. 6: Mr. Bluebeard, Jr. Business fair. Week 13: Mr. Bluebeard, Jr. Business good. Week 20: Mr. Bluebeard, Jr. Business fair. Week 27: Mr. Bluebeard, Jr. Business good. Week Nov. 3: Mr. Bluebeard, Jr. Business fair. Week 10: Mr. Bluebeard, Jr. Business good. Week 17: Mr. Bluebeard, Jr. Business fair. Week 24: Mr. Bluebeard, Jr. Business good. Week Dec. 1: Mr. Bluebeard, Jr. Business fair. Week 8: Mr. Bluebeard, Jr. Business good. Week 15: Mr. Bluebeard, Jr. Business fair. Week 22: Mr. Bluebeard, Jr. Business good. Week 29: Mr. Bluebeard, Jr. Business fair. Week Jan. 5: Mr. Bluebeard, Jr. Business good. Week 12: Mr. Bluebeard, Jr. Business fair. Week 19: Mr. Bluebeard, Jr. Business good. Week 26: Mr. Bluebeard, Jr. Business fair. Week Feb. 2: Mr. Bluebeard, Jr. Business good. Week 9: Mr. Bluebeard, Jr. Business fair. Week 16: Mr. Bluebeard, Jr. Business good. Week 23: Mr. Bluebeard, Jr. Business fair. Week March 2: Mr. Bluebeard, Jr. Business good. Week 9: Mr. Bluebeard, Jr. Business fair. Week 16: Mr. Bluebeard, Jr. Business good. Week 23: Mr. Bluebeard, Jr. Business fair. Week 30: Mr. Bluebeard, Jr. Business good. Week April 6: Mr. Bluebeard, Jr. Business fair. Week 13: Mr. Bluebeard, Jr. Business good. Week 20: Mr. Bluebeard, Jr. Business fair. Week 27: Mr. Bluebeard, Jr. Business good. Week May 4: Mr. Bluebeard, Jr. Business fair. Week 11: Mr. Bluebeard, Jr. Business good. Week 18: Mr. Bluebeard, Jr. Business fair. Week 25: Mr. Bluebeard, Jr. Business good. Week June 1: Mr. Bluebeard, Jr. Business fair. Week 8: Mr. Bluebeard, Jr. Business good. Week 15: Mr. Bluebeard, Jr. Business fair. Week 22: Mr. Bluebeard, Jr. Business good. Week 29: Mr. Bluebeard, Jr. Business fair. Week July 6: Mr. Bluebeard, Jr. Business good. Week 13: Mr. Bluebeard, Jr. Business fair. Week 20: Mr. Bluebeard, Jr. Business good. Week 27: Mr. Bluebeard, Jr. Business fair. Week Aug. 3: Mr. Bluebeard, Jr. Business good. Week 10: Mr. Bluebeard, Jr. Business fair. Week 17: Mr. Bluebeard, Jr. Business good. Week 24: Mr. Bluebeard, Jr. Business fair. Week 31: Mr. Bluebeard, Jr. Business good. Week Sept. 7: Mr. Bluebeard, Jr. Business fair. Week 14: Mr. Bluebeard, Jr. Business good. Week 21: Mr. Bluebeard, Jr. Business fair. Week 28: Mr. Bluebeard, Jr. Business good. Week Oct. 5: Mr. Bluebeard, Jr. Business fair. Week 12: Mr. Bluebeard, Jr. Business good. Week 19: Mr. Bluebeard, Jr. Business fair. Week 26: Mr. Bluebeard, Jr. Business good. Week Nov. 2: Mr. Bluebeard, Jr. Business fair. Week 9: Mr. Bluebeard, Jr. Business good. Week 16: Mr. Bluebeard, Jr. Business fair. Week 23: Mr. Bluebeard, Jr. Business good. Week 30: Mr. Bluebeard, Jr. Business fair. Week Dec. 7: Mr. Bluebeard, Jr. Business good. Week 14: Mr. Bluebeard, Jr. Business fair. Week 21: Mr. Bluebeard, Jr. Business good. Week 28: Mr. Bluebeard, Jr. Business fair. Week Jan. 4: Mr. Bluebeard, Jr. Business good. Week 11: Mr. Bluebeard, Jr. Business fair. Week 18: Mr. Bluebeard, Jr. Business good. Week 25: Mr. Bluebeard, Jr. Business fair. Week Feb. 1: Mr. Bluebeard, Jr. Business good. Week 8: Mr. Bluebeard, Jr. Business fair. Week 15: Mr. Bluebeard, Jr. Business good. Week 22: Mr. Bluebeard, Jr. Business fair. Week March 1: Mr. Bluebeard, Jr. Business good. Week 8: Mr. Bluebeard, Jr. Business fair. Week 15: Mr. Bluebeard, Jr. Business good. Week 22: Mr. Bluebeard, Jr. Business fair. Week 29: Mr. Bluebeard, Jr. Business good. Week April 5: Mr. Bluebeard, Jr. Business fair. Week 12: Mr. Bluebeard, Jr. Business good. Week 19: Mr. Bluebeard, Jr. Business fair. Week 26: Mr. Bluebeard, Jr. Business good. Week May 3: Mr. Bluebeard, Jr. Business fair. Week 10: Mr. Bluebeard, Jr. Business good. Week 17: Mr. Bluebeard, Jr. Business fair. Week 24: Mr. Bluebeard, Jr. Business good. Week 31: Mr. Bluebeard, Jr. Business fair. Week June 7: Mr. Bluebeard, Jr. Business good. Week 14: Mr. Bluebeard, Jr. Business fair. Week 21: Mr. Bluebeard, Jr. Business good. Week 28: Mr. Bluebeard, Jr. Business fair. Week July 5: Mr. Bluebeard, Jr. Business good. Week 12: Mr. Bluebeard, Jr. Business fair. Week 19: Mr. Bluebeard, Jr. Business good. Week 26: Mr. Bluebeard, Jr. Business fair. Week Aug. 2: Mr. Bluebeard, Jr. Business good. Week 9: Mr. Bluebeard, Jr. Business fair. Week 16: Mr. Bluebeard, Jr. Business good. Week 23: Mr. Bluebeard, Jr. Business fair. Week 30: Mr. Bluebeard, Jr. Business good. Week Sept. 6: Mr. Bluebeard, Jr. Business fair. Week 13: Mr. Bluebeard, Jr. Business good. Week 20: Mr. Bluebeard, Jr. Business fair. Week 27: Mr. Bluebeard, Jr. Business good. Week Oct. 4: Mr. Bluebeard, Jr. Business fair. Week 11: Mr. Bluebeard, Jr. Business good. Week 18: Mr. Bluebeard, Jr. Business fair. Week 25: Mr. Bluebeard, Jr. Business good. Week Nov. 1: Mr. Bluebeard, Jr. Business fair. Week 8: Mr. Bluebeard, Jr. Business good. Week 15: Mr. Bluebeard, Jr. Business fair. Week 22: Mr. Bluebeard, Jr. Business good. Week 29: Mr. Bluebeard, Jr. Business fair. Week Dec. 6: Mr. Bluebeard, Jr. Business good. Week 13: Mr. Bluebeard, Jr. Business fair. Week 20: Mr. Bluebeard, Jr. Business good. Week 27: Mr. Bluebeard, Jr. Business fair. Week Jan. 3: Mr. Bluebeard, Jr. Business good. Week 10: Mr. Bluebeard, Jr. Business fair. Week 17: Mr. Bluebeard, Jr. Business good. Week 24

[illegible] ...ATRE (Chas. Hanneman, manager): Tumbling Bro. Gross co. opened 9 to fair business and is drawing large audiences; co. good.

GEORGE B. STICHTER.

WILLIAMSPORT.—VALLAMONT PAVILION (J. Appell, manager): Opened season 9 with A Ward of France first half of week. Opening night to S. R. O.; Chas. and Helen Gorgen, leading women, and Frederick Sumner, leading man, well received. The Orpheum 13-14.

LANCASTER.—CONESTOGA PARK THEATRE (A. M. Bolar, manager): Columbia Opera co. began [illegible] weeks' engagement in Dorothy 9-14; pleasing fair audiences. Rose Atkinson, Florence Richmond, Ora Carter, Ruth Lattimore, Charles M. Hobson, Robert Parker, Leo Kendall, Ed L. Graves, and Dave Goldsby deserve mention, as does the chorus. Between the acts specialties were given by the Dempsey Bros. and Leo Kendall. The Pirates of Penzance 13-21.——TIENE: Thomas Evans, of the New Holland co., was the guest of J. Royer Wiest 17.——Mr. and Mrs. J. Wade, of Wade Brothers' Circus, visited his home here 6.——The Consumers Traction Co. have acquired Rocky Springs Park, and will build a new casino there next Summer.

ALTOONA.—PARK THEATRE (N. Appel, manager): Lakeside Stock co., with G. C. Wren, Orlin Tucker, Mary Hunter, Tommy Shearer, Grace Welty, Florence Hartline, and Jessie Priscilla, opened Summer season 9 in The Cherry Pickers. The Golden Wall last part of week. Fair attendance; pleasing performances.——TIENE: Manager Mishler, of the Opera House, is visiting at Lancaster, Pa.—Lawrence Smith, Gertrude Stineman, and Mr. and Mrs. R. W. Simmons, of the Keystone Dramatic co., are at their cottage at Lemo Station for the Summer.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Fisher, lessee; Thomas F. Keyser, manager): Alma Hardy's Stock co. opened 9 to fair house; audience pleased. Change nightly.

DU BOIS.—SUMMER THEATRE (John Hamilton, manager): The opened week of the stock co. 9-14 was very successful. Plays: A Fool's Paradise and Cash.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): House undergoing extensive repairs. Handsome new scenery has been added.

SOUTH DAKOTA.

HURON.—GRAND OPERA HOUSE (W. L. Miner, manager): Harris, Mack and Carter co. 12-14.

TENNESSEE.

MEMPHIS.—ITEMS: Our theatres are all closed for the Summer. The Grand will open Sept. 15 with a new stock co., and Robert Wayne as leading man.——Pain's "Last Days of Pompeii" at East End Park 16-21.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Columbia Comic Opera co. closed second week 9 and pleased very good houses. Season closed.

TEXAS.

HOUSTON.—AUDITORIUM (John Schwarz, manager): Olympic Opera co. concluded first week of engagement 9, presenting The Persian Bride, Fra Diavolo, and The Mikado; business and performance satisfactory. The co. is strengthened by having a larger and better chorus than on its last visit, and bids fair to have a successful engagement.

SAN ANTONIO.—GRAND OPERA HOUSE (Richey H. Wels, manager): The Triumph of Love (local) 9 was repeated for benefit of Gaiety audiences. Those worthy of mention are Hayden Smith, Archie Bacon, and Pauline Pinschel.——SAN PEDRO SPRINGS (Mrs. Jos Cosby, custodian): Usual band concert 8.

GAINESVILLE.—The Gainesville Opera House opened season's May 23. George V. Brown, of Galveston, now the new manager, is making several much needed improvements in the theatre. He has just secured a new heating apparatus costing $1,700.

DENISON.—WOOD LAKE CASINO (W. L. Rosenfels, manager): Columbia Opera co. opens for three weeks 9 to 2d week. Large advance sale.——ITEM: Frank C. Hamed, formerly with Hortense Neilson co., will be stage-manager at the Casino.

EL PASO.—WASHINGTON PARK AUDITORIUM (Curtiss and Ryan, managers): A Kentucky Girl 2-4 and From Over the Sea 5-7 to good business.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): John Drew and excellent co. 6, 7 in The Second in Command to large and delighted audiences. His Excellency and Guy Standing followed 8 with star. Theatre closed for the Summer. There will be one or two Summer attractions, notably Nancy Miller.——SALT PALACE THEATRE (A. C. Adams, manager): Stock co. 1-7 in Twist Love and Duty to good houses. Violet Grale and Gertrude Haldane in Spanish dances made hit.

OGDEN.—GRAND OPERA HOUSE (Gerrish Clark, manager): Salt Lake Opera co. with Emma Lucy Gates in The Mikado, matinee 30, to full house. Miss Gates made decided hit. Miss Davis, Messrs. Goddard, Spencer, and Pyper were scored frequently; rest of co. very good. Hampton Kennedy Co. 2-7 in A Brother's Crime, East Lynne, Divorce, Uncle Josh Whitcomb, The Night Before Christmas, Ten Nights in a Barroom, Little Lord Fauntleroy, and Michael Strogoff; good houses and co.

VIRGINIA.

NORFOLK.—GRANBY FAMILY THEATRE (John Wells, manager): Bulger and Matthews in The Night of the Fourth 9-14 to packed houses.——ITEM: Mr. Wells will open the Casino at Ocean View with vaudeville 16.

PORTSMOUTH.—LYCEUM THEATRE is undergoing extensive repairs.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite, manager): The Two Companions 23.

WEST VIRGINIA.

HUNTINGTON.—Sparrow and Martin's Floating Opera gave very pleasing performance 6 on the river front to very satisfactory business. Price's Floating Palace 6 on river front entertained good audiences with clever vaudeville. Much rivalry exists between these two aggregations, and clashes are frequently reported.

WASHINGTON.

TACOMA.—LYCEUM (Dean B. Worley, manager): Two Little Waifs 1, 2; good houses and co. Stanley and Lolita Lamb deserve mention.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Two Little Waifs 5, 6; fair co.; good business.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): F. E. Long Dramatic co. 2-7 to fair business. The Flints, hypnotists, 9-14. Myrtle and Harder co. 16-21. Aunt Jerusha 23. Kathryn Kidder July 1. Two Little Waifs 4.——SHUBERT HALL (E. O. Alvord, manager): The Missouri Girl 2 to good business.

APPLETON.—THEATRE (Jack Hoefler, manager): Ryan High School entertainments 3, 4 tested capacity of theatre. Class play, given 3, was written by Max Loeb, a member of the graduating class, and dealt with the vocations of the graduates fifteen years hence. Play well staged and presented. Milwaukee Musical Society 8 to good business; concert excellent. At Cozy Corners 7 canceled.

GREEN BAY.—THEATRE (John B. Arthurs, manager): The Power Behind the Throne May 30 delighted fine audience. Charles B. Hanford in The Taming of the Shrew 31 to good house. The Flints, hypnotists, 1-9 pleased good houses. Empire Comedy co. 13-22.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Charles B. Hanford, supported by Marie Drofnah, in The Taming of the Shrew 5 to fair house; performance excellent. William Owen, supported by Camilla Reynolds in Romeo and Juliet 9 to full house; performance good. Season closed.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Senior Class (U. of W.) play 17.——ITEM: Marcus Ford, who early last season played Lord Hay in Beside the Bonnie Brier Bush, is home for the Summer.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Charles B. Hanford in The Taming of the Shrew 3 to large audience; fine production. The season, that has been remarkably prosperous, now closed.

WAUSAU.—GRAND (C. S. Cone, manager): Shubert's Lady Quartette 16. Railroad Jack 17. The Missouri Girl 19. Pabst Stock co. 20. Kings and Queens Burlesquers 21. Pabst Stock co. 22. Irving French co. 23-25. Gideon's Minstrels 28.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, manager): The Missouri Girl 21. Beach and Bowers' Minstrels, under canvas, 10; crowded tent; excellent performances.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. R. Raber, manager): William Owen 12. Beach and Bowers' Minstrels, under canvas, 9 pleased large crowd.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): The Missouri Girl 8 pleased good house. Hibbe's Stock co. 9-11. Railroad Jack 13. Barbour Stock co. 19-21. Irving French co. 23.

MENASHA.—Beach and Bowers' Minstrels, under canvas, 9; performance good. Shubert's Lady Quartette at Congregational Church 9 to large and enthusiastic audience.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Mann, manager): The Missouri Girl 9; fair performance; light house. Richards and Pringle's Minstrels 12. Krahn German Theatre co. (return) 16.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): William Owen in Romeo and Juliet 2 to small audience.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Schubert Symphony Club (benefit Art Fund, High School) 10. German Opera co. 23.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, manager): Richards and Pringle's Minstrels 10. Beach and Bowers' Minstrels, under canvas, 12.

BELOIT.—WILSON'S OPERA HOUSE (E. H. Wilson, manager): William Owen pleased good house in Othello 9. Season closed.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, manager): Richards and Pringle's Minstrels 7 pleased fair audience. The Missouri Girl 23.

OSHKOSH.—GRAND OPERA HOUSE (J. B. Williams, manager): Milwaukee Musical Society 7; fine programme; crowded house. William Owen 11.

SPARTA.—ARMORY (Fred M. Foster, manager): Ping Pong Minstrels (local) 3 pleased good audience, under direction of Mr. Foster. The Missouri Girl 11.

WYOMING.

CHEYENNE.—OPERA HOUSE (Bailey and Moor, managers): The Daisy Farm 7 closed season to good house; excellent performance.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Jere McAuliffe Stock co. in The Man from Italy, Queen's Evidence, Shamus O'Brien, The Slaves of Russia, The Black Flag, and Tempest Tossed 3-7; business and performances good. Side Tracked opened for three nights and matinee 9 to good business; performances pleasing. Ernest Hutcheson co. 12-13. Daniel E. Ryan co. 19-July 12.——The W. H. Lytell co. in A Mill White Flag opened for week at the Carleton Street Rooms 9; good business; excellent performance. Gayest Manhattan 13-14.

WINNIPEG, MAN.—THEATRE (G. P. Walker, manager): Lewis Morrison in Faust, assisted by Rosabel Morrison as Marguerite, William Ewing, Valentine; Mrs. Tapsfield, Martha, Lorraine Diamond, vocalist; 2-3; large audiences. Buell-Bauer Stock co. opened indefinite Summer engagement in Credit; Lorraine 9 to large and pleasing house. Richard Mansfield 20, 21.——AUDITORIUM (F. W. Hasbach, manager): Criterion Comedy co. opens Summer engagement 12.

BRANTFORD, ONT.—JOHNSON'S SUMMER THEATRE (Agricultural Park): The Diamond Breastpin Robbery 2-4, and Valley Farm 5-7. Madeline Kearney (local amateur) made her debut in Valley Farm, and was well received. Co. evenly balanced; good business.——MOHAWK PARK (Charles Burdi, lessee): An Irish-American Gent 2, 4, and A Little Duchess 5-7; good performances and business. Fred H. Wilson deserves mention.

QUEBEC, QUE.—TIVOLI GARDENS (George Beaman, manager): A Mill White Flag 6, 7; fair business. Moore's Colored Minstrels opened for a week 9 to good house. Wilbur Opera co.'s Summer engagement commences 16.——JACQUES CARTIER HALL (L. Bertin, manager): A Mill White Flag 2, 4 to fair business. Drama (French) 9-14.

SHERBROOKE, QUE.—CLEMENT THEATRE (F. M. Clement, manager): The Lights of Gotham 4; good co.; big business. A Mill White Flag 5; satisfactory co.; good house. Army Life 6, 7; fair co.; business good.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Daniel E. Ryan co. 7-12 to big business. Opened second week in The Three Musketeers to large audiences; co. good; plays well staged.

LONDON, ONT.—GRAND OPERA HOUSE (C. J. Whitney and A. J. Small, lessees; J. R. Stewart, acting manager): Richard Mansfield 23.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, lessees; A. E. Loudon, manager): Baker Stock co. will open for the Summer 16.

(Received too late for classification.)

MAINE.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbur A. Shea, manager): Whitney's Minstrels 7; good business. The American Girl 12; satisfactory performance. George F. Hall made personal hit. Side Tracked 18. Lights of Gotham 21.

MICHIGAN.

MANISTEE.—ORCHARD BEACH CASINO (Will S. Knell, manager): The Kennedy Players closed two weeks' successful engagement 7.

IN OTHER CITIES.

(Received too late for classification.)

DENVER.

Elitch's Gardens offered a double attraction 9-14 with its spectacular production of A Midsummer Night's Dream and Jessie Bartlett Davis, who sang between the acts. The Shakespearean fantasy was presented in a manner meeting much approval. The scenic, musical, costume and spectacular features were lavish. The management's popularity in this direction was appreciated, as crowded houses prevailed during the week. Successes were scored by Lillian Lawrence and John Mason as Hermione and Lysander. Antoinette Walker made a vivacious and sprightly Puck. Edmund D. Lyons gave a fine performance of Bottom, while John T. Sullivan, Charles Mylott and Frederic Sullivan did excellent work as the "Hard Headed Men of Athens." The production was made by E. D. Lyons, who deserves credit for what was accomplished. Mr. Bolivar dehumanized the work to Mr. Lyons because of the latter's familiarity with the play, and the venture was the one used by Mr. Lyons for a number of years with success.

At Manhattan Maritana was the bill 9-14, and offered Laura Millard in the title-role a much better opportunity to display her vocal ability than the first week. She appeared to a decided advantage, giving a very pleasing performance. Charles Sutherland, who possesses a baritone voice of good quality, made Don Jose, and William Stephens made the most of his vocal opportunities as Don Cassar, although his acting did not quite fill the requirements of the part. Laura Denio made an attractive looking boy. The other principals were acceptable. The chorus had little to do; that was unfortunate, as with the orchestra it contributes materially to the success of the Manhattan productions.

Manager McCourt's season of Summer opera opened at the Tabor 1 with the Boston Blue Opera co. in The Bohemian Girl. The co. made a good impression and seems destined to draw well filled houses. Its principals, J. A. Murray and Clara Lane, are well known and liked here, and the other members of the co. were also well received. F. E. CARSTARPHEN.

ST. PAUL.

H. C. Goodwin and Marion Elliott concluded a successful engagement at the Metropolitan Opera House 4 with an admirable presentation of An American Citizen. The Daniel Frawley co. presented for the first time in St. Paul Brother Officers 5-7 to large and appreciative audiences. Daniel Frawley's portrayal of the rough soldier, Lieutenant John Hinds, V.C., was excellent. Mary Van Buren was delightful in the role of the Baroness Reydon and created a very favorable impression. Edwin Holt's Lieutenant Lancelot Playdell was a commendable impersonation. Mr. Holt was remembered as a member of the Bance O'Neil Stock co. for one season. He received a cordial welcome. May Buckley was a winsome, natural and pleasing Kate Johnson. Miss Buckley, who was a favorite in stock here last season, also received a warm welcome. The Robert Hutton of Wallace Shaw was a capital characterization. J. E. Amory did a neat bit of work as the Dean of Orchester. Frank Mathiew as the Earl of Hunstanton was clever. The role of Lady Margaret was acted by Marie Howe with dignity and expression. The other characters were sustained creditably. This engagement closed the regular season at the Metropolitan.

The production of The Little Minister by the Percy Haswell Stock co. at the Grand Opera House 9-14 was in every sense satisfactory, and in many respects superior to previous productions of the same play here. The stage settings were the best the play has ever been given here and the leading roles were sustained most commendably. The opening performance was enjoyed by a large and enthusiastic audience. The entire co. played in unison with each other. Percy Haswell as Lady Babbie was an agreeable surprise. Her work at all times showed her to be an actress of ability. Frank Gilmore played Gavin Dishart very casably. George Fawcett was hardly cast as Rob Dow. Mr. Fawcett is an actor of marked ability and is remembered as a member of the first stock co. Jacob Litt ever brought to St. Paul. Mr. Fawcett on this, his first, appearance on the local stage for a number of years received a most cordial welcome. Alice Butler was excellent as Nanto Webster. Viola Burton offered a good character sketch as Feltre, the French maid. Lloyd Carleton as Lord Rintoul, Frederick Lewis as Chief Elder, Regan Hughston as Captain Halliwell, Alfred Hudson, Frank Craven, Alfred Smith, Austin Webb, and Laura McGilvray were all commendable, and the others in the cast did creditable work. The Two Orphans 12-21.

GEORGE H. COLGRAVE.

ARENA.

SUNBURY, PA.—Walter L. Main's Circus 8 to S. R. O.

KALAMAZOO, MICH.—Ringling Brothers' Circus 7: immense crowd; fine show.

NORTH PLATTE, NEB.—Pan-American Circus 3: good performances to well filled tents.

LOGAN, O.—John H. Sparks' Circus 7; pleasing afternoon performance to fair crowd. In the evening the tent was packed. A wind and rain storm came up and blew it down. The Rubin went out, and one of the worst panics ever seen in this place occurred. Women and children were trampled upon by the men. A number of people were injured, but none seriously.

ATHENS, O.—Gentry Brothers' Dog and Pony Show 7 to big crowds; performances excellent. A terrible wind and rain storm came up in the evening when the performance was about half over, causing a panic. No one was hurt.

HURON, S. D.—Campbell Brothers' Consolidated Shows 7 to large crowds; good performances.

SCHENECTADY, N. Y.—Forepaugh and Sells Brothers' Circus to two packed tents 8. The features were the wonderful drilling of the Japan Samurai, the trapeze act by the Potter Family, and Dixydo, the long-fox-loop bicycle rider. Though Mayor Van Vorst the management extended an invitation to the inmates of the Children's Home to attend the afternoon performance. The tots enjoyed it immensely.

POUGHKEEPSIE, N. Y.—Forepaugh and Sells Brothers' Circus 9; immense crowds; excellent performances.

CHARLESTON, W. VA.—Sells and Downs' United Shows filled tents with satisfied crowds at two performances 9.

LANCASTER, PA.—Walter L. Main's Circus proved one of the best ever seen here and played to two very large crowds 6. Seven members of the show joined the local lodge of Eagles here.

RENOVO, PA.—Welsh Brothers' Circus 1: good business and show.

WILLIMANTIC, CONN.—Pawnee Bill's Wild West 6 satisfied large crowds. Goodrich's Circus 11 failed to appear.

SPARTA, WIS.—The International Horse Training Exhibition 5-7 to poor business; performance of high order.

EAU CLAIRE, WIS.—Norris and Rowe's Trained Animal Show May 30 pleased packed tents.

HUNTINGTON, W. VA.—Sells and Downs' Circus 10; fair crowds pleased. Buffalo Bill's Wild West 20. Ringling Brothers' Circus 30.

FOND DU LAC, WIS.—Norris and Rowe's Trained Animal show 11, large crowds; excellent performances.

AUSTIN, MINN.—The Rentell Show 2, 3 to poor business. Gentry Brothers' Dog and Pony Show 11.

GLOVERSVILLE, N. Y.—Forepaugh and Sells Brothers' Circus 6 to crowded tents; performances satisfactory.

BATTLE CREEK, MICH.—Ringling Brothers' Circus 6 pleased 20,000 people, and it poured rain in the evening at that.

OWOSSO, MICH.—Wallace Circus 9 to large and pleased crowds.

GRAND RAPIDS, MICH.—Ringling Brothers' Circus 9 to enormous crowds; one of the very best performances ever seen here. Buffalo Bill's Wild West July 12.

LANSING, MICH.—Ringling Brothers' Circus 5 to immense crowds; many turned away. Extra seating capacity was provided at the afternoon performance, and still about 1,500 were refunded their admission. Ringling Brothers promise it the banner attendance of the season.

NEW BRUNSWICK, N. J.—Walter L. Main's Circus 12; large business; performances good.

JERSEY CITY, N. J.—Walter L. Main's Circus 6 to large crowds.

ST. PAUL, MINN.—The Gentry Show drew good patronage 9-14, and was very interesting and entertaining. Ringling Brothers' Circus July 1. Buffalo Bill's Wild West 28.

NOTES.

The lodge of Eagles at Anderson, Ind., that purposes holding a carnival the week of June 20, has caused a decided boom in the rentals of circus grounds at that place. The Forepaugh and Sells Brothers' Circus decides to show at Anderson on July 4, but the Eagles, thinking that the circus would injure its carnival, is endeavoring to forestall its appearance by leasing all available circus grounds. This has resulted in considerable rentals for vacant lots. The result of the Eagles' efforts to prevent the circus from appearing is as yet undefined, but a resolution is to be considered by the Anderson City Council increasing the price of show licenses to $1,000, in order to effect the exclusion of the show.

Wallace Brothers' Circus, while playing at Sturgis, Mich., June 18, was struck by a tornado. The main tent collapsed, injuring many persons.

You Enjoy Good Things

to eat, but fear results. If troubled with Indigestion, Dyspepsia, Constipation, Sick-headache, Sour Stomach, this vegetable product will immediately relieve and in a short time effect a permanent cure. At the same time you may

Eat what you like.
We digest it.
Paine's Celery Wafers.

Candy-Laxative—25 cents.

FREE SAMPLE TREATMENT.

Read the evidence of one of your own craft:

ROCKLAND, ME., June 1, 1910.

Paine Chemical Co., Rochester, N. Y.:

GENTLEMEN—I cannot refrain from writing a few words regarding Paine's Celery Wafers. The fact is, I have been a sufferer from Indigestion for a period of two years. The result was I was made miserable. I lost flesh and appetite, was often seized with fits of vomiting and water brash. While playing an engagement in the City of Geneva, N. Y., with the Della Fox Co., that a few of the Wafers were handed to me by the Hotel Clerk, who had been a sufferer, he recommended them highly. I tried them and was delighted, for that night I slept as I had not since I became a sufferer. I have used them ever since, which covers a period of some four months, and can honestly say that all symptoms of Indigestion, Dyspepsia, and so forth, have gradually disappeared. I now follow the directions printed on the box, which state "Eat what you like." I have gained flesh and my friends compliment me on my improvement. I shall take pleasure in saying a good word for the Wafers at any time. Respectfully yours,

JOE CAREY,
Late Comedian with Della Fox Co.

All Druggists have them, or enclose 25 cents in stamps to the Paine Chemical Co., Rochester, N. Y. Tablet Department.

CHANUT

Theatrical Glove Makers.

Largest variety of gloves to be found in the city.

OUR SPECIALTY:

Gloves made to order to match costumes, in eccentric styles or odd colorings within one day. Entire companies fitted out at short notice. Estimates submitted.

J. M. CHANUT & Co.

NEW YORK:
2 West 14th Street, cor. 5th Avenue.
BROOKLYN:
480 Fulton Street, above Elm Place.

GLOVES

Send 4c. in stamps to GRAU, 21 West 26th St., Pittsburgh St., for The Art of Making Up.

MEYER'S
Grease Paints
THE STANDARD FOR OVER 30 YEARS.
Est. 1870.

EXORA
Face Powders,
Rouges
Creams, Etc.

To Be Had at All Stores.
25 East 20th Street, N. Y. City.

ATLANTIC TRANSPORT LINE.
NEW YORK—LONDON.

MINNEAPOLIS.....June 25—4 A. M.
MINNETONKA.....June 25—10:30 A. M.
MINNEHAHA.....July 2—4 A. M.
MANITOU.....July 16—9 A. M.

ALL MODERN STEAMERS, LUXURIOUSLY FITTED WITH EVERY CONVENIENCE. ALL STATEROOMS LOCATED AMIDSHIPS ON UPPER DECKS.

FIRST CABIN PASSENGERS CARRIED FROM NEW YORK TO LONDON. FOR RATES, ETC., APPLY TO 1 BROADWAY.

TYPEWRITING,
STENOGRAPHY,
TRANSLATIONS.

49 West 28th St., Tel. 220 Mad. Sq.
71 Broadway, " 3128 Cortlandt.
1440 " " 2278 38th.
1402 " Room 304.

Actors and Managers can communicate directly with American Dramatic Authors by addressing them at

American Dramatists Club,
114 WEST 40th STREET, N. Y.

By sending particulars of their needs to the Secretary (Charles Barnard), as above, general notice will be issued to the members. Information also as to proprietary plays already produced.

HERMAN A. SHELDON

(Character Comedian, American Theatre, New York).

At Liberty.

Address THE PLAYERS, 16 Gramercy Park, New York.

ANECDOTES ABOUT FAUST.

Apropos of the revival of Faust by Sir Henry Irving in London, the following anecdotes, related by that famous actor to Rudolph de Cordova, published in the London Mail, are interesting:

"Incidents connected with the playing of Faust—and by incidents, of course, you mean sensational incidents in connection with our production—are the things which the members of my staff have always taken great pains to avoid.

"Still, in spite of that, seeing that we have played the piece not only here at the Lyceum, but in the principal cities of England and America, there have been certain incidents which will perhaps interest those who propose coming to see our production, for the word revival is hardly applicable, seeing that everything on the stage, from a scene to a shoelace, will be entirely new.

"Faust is a heavy production. When we toured we sent a property list ahead to the theatres, in order that they might know what they had to prepare for our visit. The property plot of Faust is a portentous document, covering many sheets and pages of foolscap. From the 'plot' the prompter had to make out certain lists of 'pulls' for changes of scene and other things for the use of the master carpenter. At Liverpool the master carpenter's name was Mears. The prompter was a facetious individual, and when he came to the end of the list, thinking of what Bill Mears would have to supervise when we arrived, he wrote at the bottom of the plot, 'God help Bill Mears!'

"When we played Faust in the north, I remember a well-known citizen paying to me after the play one night, 'Your Mephistopheles won't suit Scotland. That sort of "deevil" who goes poking his nose into other people's affairs is not the sort that Scotland will have. We like our "deevils" with tails and horns and plenty of brimstone, and that in the only sort we'll have.'

"Unfortunately, I did not see my way to modify our production in accordance with the views of my friendly critic, and I went on giving the play in the usual way.

"In America the play was always received with great favor; but in Boston and Philadelphia it created a furore. In Philadelphia, indeed, they actually changed the law with regard to the overcrowding of the theatres by passing a special State enactment. The people lined the streets for hours in order to get places, and when once complete they even broke down the doors of the theatre before they were opened, and we had to send for a squad of police to restore order and enable those who had bought tickets to secure their proper seats.

"In Philadelphia I always attributed the sensation the play created to the Quaker element, for the story of 'the devil and the doctor' has always been a familiar and popular one with them; while in Boston I always put its success down to the appeal of the story to the Puritan element. In Chicago Faust was also a great success; but there they thought they knew much more about the devil than we did.

"It was in Boston that Faust drew the largest amount of money we have ever played to at a single performance. We acted in the Boston Theatre, which is a very large house, and our record was, and last remained, the record of the house, for the receipts amounted to $6,000, or £1,200. That was one evening after we had played a matinee, at which the receipts were $1,800, so that the two performances in one day drew no less than £1,500.

"In New York we were playing Faust at the time of the great blizzard in March, 1888. Ours was the only theatre in the city open that night. Next day I was opened in a good-humored way, by the press of Gotham—who in consulting the numbers of my company to go to the theatre on such a terrible night. We did never pass a blizzard before, and we none of us realized what it was like. Every single member of the company, however, turned up, and we played to one of the most crowded and enthusiastic audiences I have ever acted to in my life.

"The house was packed from floor to ceiling with—dead-heads. Every seat in the house had been sold, but the weather was too bad for those who had paid to care to go out. On the other hand, all the theatres being shut and the actors not playing they came down to us. I do not think there was an actor in New York who was not at the performance, which was a unique one under the circumstances.

"Incidents of home, on the Lyceum naturally is, are difficult to recall, for so few things happen here. I remember, though, one night in the first scene a block of ice belonging to the theatre springing on my shoulders and sitting there quietly until I moved.

"It is a remarkable thing that the audience did not laugh, and the audience often does not laugh, and the audience often gives a certain nervousness to the scene. My little fair sprite 'Fanny' made several appearances in Faust. He was specially attached to Miss Terry—it was she who gave him to me—and she once had to pick him up and carry him off the stage, for while she was on he showed no disposition to obey when ordered off.

"Oh, yes, we saw the same great zeal of bells cast for the original production of Faust. At that time they were the largest ecclesiastical bells ever cast. So great was the effort they produced in Philadelphia that they were actually duplicated for a church there. It is unfortunate that here, at the Lyceum, we have not a belfry in which to hang the bells, or we might produce a really surprising effect in the Strand as well as in the theatre."

THE ELKS.

Genesee, Mich., Lodge think they have much reason to be proud of their charter. The lodge was organized on Dec. 28, 1901, with nearly two hundred charter members, and up to and including June 21, when eighty-three new members will be initiated, there have been three hundred and twenty-three. On June 22 it is expected to initiate another class of eighty, and eighty applications were received at the last meeting. Since the lodge was taken out communications appeared to build a $50,000 temple and opera house, the same to be ready for occupancy by Jan. 1, 1904. The following will incorporate under the laws of Michigan as the lodge has not their charter as yet: I. E. Wheeler, President; E. F. Bigelow, V. P.; Wm. G. W. Smith, Secretary; Matthew Reid, J. E. Hooper, F. W. Whitcomb, Camp Cook; W. H. Bagley, Treasurer; Stanley H. Parfill, Secretary; Carl Pickett, Exalted Ruler.

On June 5 three hundred Elks from many towns in Kansas arrived at Independence, where they instituted a new lodge. They were met at the station by a police and band and were escorted to the new lodge room, when luncheon was served. In the evening the Initiation ceremonies took place, one hundred and two candidates being initiated. This was followed by a banquet. H. John Matthews, of Salt Lake City, Utah, presided. The new officers of the lodge are: Exalted Ruler, C. L. Keedy; Esteemed Leading Knight, R. A. Scott; Esteemed Lecturing Knight, C. H. Pyle; Esteemed Loyal Knight, A. Dewey; Secretary, A. E. Dewitt; Treasurer, C. T. Downey; Tiler, William Hoover; Trustees, Thomas South, John Hesbrook, A. P. McBride, I. R. Wallace, and T. C. Mason.

A lodge of Elks was instituted at Martinsburg, W. Va., on May 27 by District Deputy Murdock, of Parkersburg, W. Va., assisted by a number of Hagerstown, Md., Elks. A banquet was served in the banquet hall of Central Opera House building.

Saddlestock, N. Y., Lodge is in a flourishing condition. Thirty-one new members were initiated May 24. Including Past Grand Exalted Ruler Rudolph Hynicka, Past Grand Esteemed Leading Knight Charles H. Grakelow, Past Grand Esteemed Lecturing Knight Frank Hall, Past Grand Tiler Charles Hynicka, Past Grand Trustee Charles Hynicka, Jr., and Past Grand Esquire Charles Hynicka, 3d. Past Grand Exalted Ruler Charles H. Benedict, who also "stood the expense" of a clever vaudeville performance, headed by Carroll Johnson.

Two hundred members of Brooklyn Lodge, No. 22, paid a visit to Jersey City Lodge on May 31. Hester's Brooklyn Marine Band escorted the Elks of the "City of Churches," who were met at their destination by Jersey City Elks, also accompanied by a band. The Brooklyn men report having enjoyed their visit to Jersey immensely.

The fine new club house of Madison, Wis., Lodge was formally opened May 27 with a brilliant social function which five hundred members and ladies attended. An informal invitation to the citizens generally for a reception and ball is announced for May 28.

San Jose, Cal., Lodge held a house warming and installation of officers in their new home in the Knox Building, San Jose, on Monday, May 26. The lodge's new quarters are beautiful and have been furnished magnificently. Many prominent Elks, including Exalted Ruler Lange, of San Francisco, and Exalted Ruler Holden, of Oakland, attended the ceremonies and afterward partook of the elaborate banquet that was served. The officers installed by District Deputy Bradley, of Stockton, were as follows: Jackson Hatch, Exalted Ruler; Fred L. Thomas, Esteemed Leading Knight; Hiram E. Clough, Esteemed Loyal Knight; John Thomas, Esquire; Samuel Lectretz, Knight; George Shelton, Tiler; William Blaser, Treasurer; A. T. Mellon, Secretary; C. W. Kent, Trustee.

Austin, Tex., Lodge gave a benefit minstrel performance at the Hancock Opera House, Austin, on May 18 to S. H. O., and netted a handsome sum. The performance was creditable. George Austin Moore, formerly of The Telephone Girl company, and Will Price, of Ward's Minstrels, two Austin men, assisted the Elks, and made hits. The performance was repeated May 20 for the benefit of the Orphans' Home, that received a good amount of money.

The circus of Springfield, O., Lodge, held June 2-3, proved very successful, people being turned away at the night performances. The programme contained: Elks' Pavilion, the Flying Shows, the Alhambra, the Hill Troupe, and Fred Hewett. Gus Leadinger was in charge of the side show.

As a result of the coming Elks' Carnival at Des Moines the lodge there expect to realize $10,000, which will be used toward the erection in that city of a new club house, to cost $50,000.

The Elks of Kentucky held their first annual reunion in Louisville, Thursday and Friday, May 29, 30. The event was a decided success, delegates coming from all parts of the State, accompanied by their wives and daughters. The business meeting and election of officers that was to have been held the first day was postponed until the second, in order to allow all the delegates time to arrive in the city. After the business meeting on Friday the Ohio River took place. At 10 a.m. Friday, May 31, the visiting ladies and the escorts and guests of honor of a reception and were later escorted to the First Christian Church, where an organ recital was enjoyed. On Thursday afternoon the Elks, accompanied by their families, guests of honor and the escorts, took a trolley ride around the city, ending the ride at Shawnee Park, where a good vaudeville bill was given and a Dutch supper served. On Friday evening a dance was held in honor of the escorts and guests of honor at the Elks' home. All of the grand events were marked with a badge, consisting of purple and white ribbon held together by a white ribbon rosette. Among the most prominent delegates and guests were Grand Exalted Ruler Hunter, Joseph B. McCreary, J. Richard Terry, John Jones, E. Terry, J. Cochran, John Griffin, of Covington; Grand Past Exalted Ruler of the order. E. E. Rivers was chairman of the local reception committee. Mrs. E. E. Rivers was chairman of the ladies' reception committee. The above represented were Richmond, Harvard, Louisville, Lexington, Mayfield, Owensboro, Hopkinsville, Henderson, Georgetown, Maysville, Ft. Thomas, Frankfort, Danville, Paris, Bellevue, Middlesville, and Covington.

WANTED
HEAVY MAN AND COMEDIAN
WITH SPECIALTIES.
Klark-Urban Co.,
Westbrook, Maine.

WILL
Mr. Nick Long
kindly send his address to
MANAGER S. C. G., care THE MIRROR.

AMERICAN authors and managers at present employ a useless, illegal and expensive method for copyrighting American plays in Great Britain. As a result nearly all American Plays are To-day Free Property in England. For a fee of £5 we secure in England a legal copyright that gives absolute protection to plays not previously produced. EDWARD B. KINSILA, American Attorney-at-Law, 24 Hanover Street, London, England. (Cable "Kinsila, Hanover Street.")

STENOGRAPHY. TYPEWRITING. MIMEOGRAPHING.
Theatrical copying a specialty.
Best Work. Lowest Rates
J. E. HAHN, Room 2, 1269 Broadway. (near 32th St.)

THE GREEN MR. BLACK
A society comedy. The Gay Cognitis, a musical comedy with novelties. Valley Farm, a rural drama, all new and up to date, for sale or royalty. Address E. BLANCHE HAYES, 119 West 56th St., N. Y.

AT LIBERTY.
A first-class, experienced and competent comedy-character, dialect and character comedian. Particularly strong in Hebe, Tramp, Englishman or Irishman. Drama, farce comedy or repertoire. Good specialties. ED. CHESBRO, 6 Union Square, City.

WANTED—Engagement by Manager or Advance Agent. Capable and Reliable. Experienced in booking attractions. Also House Manager—12 years with Hamlins and Opera Companies. Good cabinet and best references. W. E. BERNER, care Mirror office.

CHAS. DEFLESH, Scenic Artist.
Art Productions and Stock Scenery. Fireproom scenery. The best equipped 12 vault with Asbury Stock Co. Address 124 E. First Street, New York.

Furnished Flats for the Profession, 329 West 45th Street. Conveniently furnished, three or four Rooms, from $7 to $9 weekly. Inquire of JANITRESS.

FURNISHED FLATS Clean, Bright, Cozy, fully furnished for housekeeping; Rooms, Kitchen, everything, $9 to $14. ARKELOFF, 254 W. 45th St., New York.

Man Wanted Familiar with Character Costumes, to keep stock tidy and assist in ornamental Costumes for plays. Also man to solicit trade on commission. MME. CRANE, 109 7th Avenue.

SCENERY FOR SALE.—A complete outfit for a stock company, well kept, in a Broadway house. Apply, Bonnie Studios, 42d and 43d E. 10th Street, N. Y. City.

ABSOLUTE DIVORCES secured promptly by reliable Attorney of long experience. Address ATTORNEY, Law Office, 3826 Olive St., St. Louis, Mo.

WANTED IMMEDIATELY MANAGER
Advance Man familiar with the South, also complete Dramatic Company *with the exception of* Leading Man and Treasurer, who are engaged.
Reply by mail only, stating lowest salary and full particulars, to
HARRIETTE WEEMS
Care DRAMATIC MIRROR, 121 W. 42d Street, N. Y.

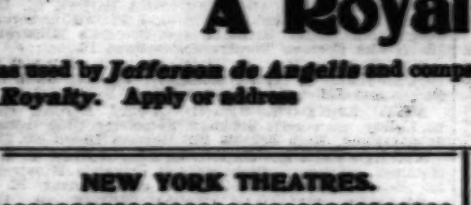
C. HERBERT KERR
Composer, author and playwright. Music for productions, sketches, playlets and songs written to order, revised and brought up to date.
LITTLE MISS DAINTY, Comic Opera in three acts, with cast and chorus of 100 headed by Grace Cameron. Book and music by C. H. Kerr.
THE BEAUTY DOCTOR, Musical comedy in three acts; company of 25 people; under contract for production by Fred P. Wright. Book and music by C. H. Kerr and Howard M. Shelley.
THE EGYPTIAN (or Over the Pyramid), Three act musical farce to be produced early in August by Pierce S. Hosier. Book and music by C. H. Kerr.
THE VOODOO to be entirely rewritten for Mr. Gus Bothner.
Dramatic music for Thos. Pitt and under engagement for next season to Mr. M. Shea of Buffalo.
Address Box 227, South Framingham, Mass.
Permanent address, care Jos. Sterns, 34 East 21st St., New York City.

MR. SAM MORRIS
AS
Moses Levi in the Peddler's Claim
Management HENRY B. MARKS
92 La Salle St., Chicago.

FOR SALE—VERY LOW FIGURE
The entire production—costumes, scenories, properties—of the successful operatic comedy by Charles Klein and W. T. Francis,
A Royal Rogue,
as used by *Jefferson de Angelis* and company. Rights of piece go with purchase. *No Royalty.* Apply or address
FRANK MURRAY,
Room 63, Astor Court Bldg., N. Y.

NEW YORK THEATRES.
PASTOR'S Continuous Performance.
14th Street, between 3d and 4th Aves. Main 10 and 20 cents.
The Adonis Trio, Stewart, Douglas and Stevens, Gordon, Vidocq and Heverly, Marsh and Sartelle, Tossetti the White Queen, Emerson and George, John R. Cole and Co., Belle Verde, Blanche Newcombe, Fredo and Forrest, Dancing Howards, Hoey and Austin, Barthell, Bowers and Curtis, The Vitagraph.

BROOKLYN THEATRES.
BIJOU THEATRE. Smith Street, near Pacific.
GEO. SPOONER, Lessee. WILL McALISTER, Gen Manager.
Spooner Stock Company
EDNA MAY and CECIL SPOONER.
"Brooklyn's Best and Most Successful Stock Co."
43d and Last Week of
SECOND TRIUMPHAL SEASON.
First New York Production of
The LADY FROM LARAMIE.
A New Comedy by MARK E. SWAN.
Monday Evening, June 23, Second Annual Testimonial to
GEORGE W. DAVIDGE, Treasurer.
A Host of Prominent Volunteers.
IMPORTANT NOTICE—The Company's third Brooklyn season will begin the latter part of August with the production of a recently successful success. Communications in regard to same may be addressed during the Summer to the theatre, and will be attended to in the order of receipt.

Pittsburg, Texas.
COMING OUR WAY? BETTER CONNECT.


BEST SHOW TOWN IN EAST TEXAS.
We book first-class attractions only; want good opening bill for early in September; write for time and terms season 1902-03. New Opera House; o. house capacity, 600; population, 4,000.
HESS & GOLDBERG, Lessees and Mgrs.

"OLD HOSSY" (The Country Girl), played by
T. Q. HAMILTON
perhaps will not be seen among the great impersonations of older times, but it is a most commendable, complete performance, with considerable merit and undeniably clever comedy.—Byron Boggess, San Francisco Chronicle. Kathryn Kidder Co., en route.

MAKE YOUR CONTRACTS DIRECT WITH ATTRACTIONS.
Managers' Directory
Advertisements will fill your Open Time.

SPECIMEN MANAGERS' DIRECTORY ONE INCH CARD.
The smallest advertisement accepted is a five line space. All advertisements are set single column and displayed alike. The heading of State and town appearing above each advertisement is not charged for or included in the measurement of advertising space.

TEX.—EL PASO.
New Opera House
Only first-class and modern theatre in the city. Steam heated, electric and gas lighted. Playing nothing but the best attractions. Seating capacity, 1000. Population 24,000 and the most liberal patrons of the theatre in the country. Monthly pay roll of El Paso $20,000.00. Now booking for next season. For open time address
ROCK AND PLAY, Mgrs.

RATES:
ONE INCH.
One Time.....$2.10
Four Times.....7.84
Thirteen Times.....21.84
ONE-HALF INCH.
One Time.....$1.05
Four Times.....3.92
Thirteen Times.....10.92
5 AGATE LINES (3-8 INCH).
One Time.....$0.75
Four Times.....2.80
Thirteen Times.....7.80

THE DRAMATIC MIRROR,
121 West 42d Street, New York.

ARTHUR B. PRICE
Leads, Juveniles, Heavies.
Actors' Society.

HERE'S ONE THAT'S RIGHT!

SHIPMAN BROTHERS PRESENT

GEO. H. SUMMERS and ALICE ARCHER in

The Glittering Musical Comedy,

The Great Laughing Novelty,

"I'M HAVING TROUBLE WITH MY SKIRTS."

A HOT SCOTCH MAJOR.

Book by Wm. Gill. Lyrics by Geo. Totten Smith. Music by Harry Von Tilzer. Without a doubt the most originally conceived, extravagantly produced, and artistically presented musical entertainment of its kind. *Now booked almost solid in best week stands.*

WANTED.—Leading Juvenile (Tenor), Stout Character Old Man, Ingenue (Contralto), Organized Quartette, also other clever comedy people. Chorus positively not engaged until August.

All communications to SHIPMAN BROTHERS, Ernest Shipman, Mgr., 1440 Broadway, N. Y.

OUT IN JUNE

THE DRAMATIC MIRROR

Date-Book

FOR SEASONS 1902-3 and 1903-4.

Will contain all the features that have made it the most popular book of its kind published. Indispensable to Manager, Treasurer and Actor. Bound in Leather and Gilt.

Sent by mail on receipt of 30 cents.

ADDRESS:

DATE BOOK DEPARTMENT,

DRAMATIC MIRROR, 121 W. 42d St., N. Y.

Send Orders at Once.

Some Manager

May want a

GOOD PLAY

For a

GOOD STAR

If so, see the

Spooner Stock Co.,

Bijou, Brooklyn, Play

THE LADY FROM LARAMIE

June 16-21 (this week).

AL. TRAHERN, 41 W. 28th St., N. Y.

BUTLER, PA., PARK THEATRE

OPEN TIME

Aug. 25, 26, 27, 28, 29, 30, Sept. 1 to 6, for Repertoire, 8, 9, 10, 11, 12 and 29 to Oct. 4 for Repertoire Co. Play only the best attractions.

GEO. N. BURCKHALTER, Mgr.

BUTLER, PA.

SCENERY

For Opera Houses and Road Productions. Best artistic work guaranteed.

MAT. ARMBRUSTER & SONS,

249 S. Front St., Columbus, O.

SCENERY

built and painted in a first-class manner. Estimates furnished. THE HEISEY CO., Scenic Studio, 615 & 617 E. 16th Street, N. Y. City.

EZRA KENDALL'S 2D BOOK.—ALL NEW.

GOOD GRAVY—A pure topic of wit and humor. Just out.

SPOTS—Of Wit and Humor

Ezra Kendall's 1st Book—10,000 sold. By Mail, 25c. each.

Address EZRA KENDALL,

50 South 7th Ave., Mt. Vernon, N. Y.

PLAYS for Stock and Repertoire Companies and Amateur Clubs. Our new 100-page Catalogue is now ready and will be sent free on request. THE DRAMATIC PUBLISHING COMPANY, 360 Dearborn St., Chicago.

Telephone "2068 MADISON SQUARE."

W. J. Ketcham & Co.

PICTURE, THEATRICAL and ADVERTISING FRAMES.

157-159-161 West 29th Street, New York

T. H. Winnett

Furnishes plays for Stock Theatres, Repertoire Companies and Amateur Productions. 1493 B'way, N.Y. City.

PROFESSIONAL CARDS.

Mr. TYRONE POWER

SPECIAL ENGAGEMENT WITH

SIR HENRY IRVING, Lyceum Theatre, London.

BASSANIO..... The Merchant of Venice.

Returning to New York City in September to support

MRS. FISKE

NEXT SEASON,

MANHATTAN THEATRE, NEW YORK.

MR.

Thomas Askin

READING—From Fields, Riley, Kipling (selections in dialect).

SINGING—Old English Ballads.

ENGAGED.

Note—Now working for my Master of Arts degree, at Tabor College, Tabor, Iowa. At liberty after June 25.

Address Tabor, Iowa.

Charles D. Herman

AT LIBERTY for the Coming Season.

Leading support to Frederick Warde, Miss Modjeska, Warde and James, Robt. B. Mantell, and other prominent stars. Address Camden, New Jersey.

RE-ENGAGED.

SADIE CONNOLLY

(The only one)

As MRS. CROWLEY in QUINCY ADAMS SAWYER

Address 220 East 70th St., N. Y.

Wilfrid North

AT LIBERTY.

Address Players' Club, N. Y.

Blanche Brennan and James Sale

In Refined Comedies, including ONE CHRISTMAS EVE (rights purchased from Hal Davis). Address CHAS. D. WILDES, Raleigh, N. C. Southern States and Pacific Coast.

CHARLES F. PHILLIPS

Invites offers. Boy parts, some juveniles and eccentric old men. One piece company preferred.

Address 222 N. 19th St., Phila., Pa.

W. H. STUART

Character and Aristocratic Old Men.

AT LIBERTY. Address Actors' Society.

PROFESSIONAL CARDS.

A number of letters addressed me care ELYSEE PALACE HOTEL, PARIS, FRANCE, have miscarried in forwarding, therefore

NETTIE BOURNE

requests that all previous and present communications relative to Stock Co., and other offers for next season, be addressed care of permanent Summer address, UNITED STATES LEGATION, BERNE, SWITZERLAND.

Izetta Jewel

CASTLE SQUARE STOCK CO., BOSTON, MASS.

THE TWO ORPHANS.—Miss Jewel played Marianne with touching fervor. The character is an appealing one and the actress invested it with warm and moving sympathy. In the scene where the sweet-faced mother superior tells her first falsehood the dramatic intensity with which Marianne pleaded for exile made a compelling moment.—*Boston Evening Transcript, June 2, 1902.*

GIGANTIC SUCCESS.

HARRY BROWN

PRINCIPAL COMEDIAN WITH THE

DAVIDSON OPERA COMPANY.

"People Laughed Till They Cried." Address A. W. TAMS, 130 W. 42th St., N. Y.

TOMMY SHEARER

The Comedian.

Re-engaged with King Dramatic Co. for Summer. Offers Invited for Next Season.

Address Lebanon Stock Co., Altoona, Pa., this week.

LILLIAN MAE CRAWFORD

LEADING LADY. AT LIBERTY.

Besides possessing ability as an actress, Miss Crawford has all the grace of a charming personality and has become so popular here as a stock star that her departure is much regretted.—*Republican, Paterson, N. J.*

CHERRY PICKERS—Lillian Mae Crawford as Hermosa, the heroine, is grand beyond question—her costs for the seekor of her honor is positively venomous, etc.—*Telegraph, West Superior, Wis.*

Invites offers for Summer Stock and next season. Address Saratoga Hotel, Dearborn St., Chicago.

JEITLES & CO. (Reg. Phila., Pa.)

Present

BERTHA CREIGHTON

P. S. HATTON, Mgr. Room 309 Knickerbocker Theatre Bldg.

James A. Young

Invites Offers for Next Season and Summer Stock. Address Hixon.

CHERIDAH SIMPSON

PRIMA DONNA—KING DODD OPERA CO. Daly's Theatre, New York.

AT LIBERTY.

SOL FIELDS and NAT FIELDS

Address Weber and Fields' Music Hall, New York.

WILL L. WHITE

At Liberty August 4th for season 1902-03. Leading man and Stage Director of Perschl-Beldani Stock Company, KNOXVILLE, TENN.

McGill and Shipman please send address.

THE FOREIGN STAGE.

LONDON.

Mrs. Kendal Fine in New Play—The Grass Widow a Failure—News and Views.

(Special Correspondence of The Mirror.)

LONDON, June 7.

Hooray! As you have already learned by cable, these islands last Monday broke out into wholesale rejoicing over the signing of Peace. Amid all the Mafficking which is in a manner unseparable from such celebrations, there was really a deep spirit of thanksgiving over this long and terrible war. Of course, at the theatres (especially those of the variety kind) Peace celebrations set in early and remained late. Those vast variety houses, the Alhambra, the Empire, the Palace and the London Hippodrome, and the biggest West End music halls, such as the Tivoli, the London Pavilion and the Oxford, put on special Peace turns of songs, recitations, National Anthems, and so on. Of course, the National Anthem was given at every theatre and hall, and in each place the excitement was as intense as outside, where John Bull's Tom, Dick and Harry behooshed, halla-ed, hooted, blew trumpets and whistles, and banged drums on each other's hats. The flag flying and celebrating have been kept up more or less throughout the week, especially at all kinds of places of amusement; and even as I write, Peace celebrating still rules. And now we are preparing for to-morrow's Peace Thanksgiving services, the chief of which will be at St. Paul's Cathedral, whereunto the King and Queen will wend.

On Peace night Mr. and Mrs. Kendal produced for the first time in London, at the Grand Fulham, their latest play—the one formerly called Conscience and adapted from Felix Phillipi's German drama, Dornenweg, by a lady described as "Jane Wilson," but who, let me whisper it in your ear, is no other than Madge Ke— But hist! we are observed! Let us conceal ourselves.

But for the fact that this new play, now entitled Mrs. Hamilton's Silence, contains a fine acting part for Mrs. Kendal, it did not show signs of igniting the Thames, which runs hard by the Fulham Theatre. This character is Mrs. Hamilton—to wit, a mother so extremely maternal that she allows an innocent young clerk to be committed to prison for a safe-robbery done by one of her own sons. Of course, her path (the "thorny way" of the German title) becomes hard for the wicked mother, who soon has to suffer many conscience-wrenching alarums and excursions. Anon all is made right (so to speak) by the innocent convict very kindly forgiving all concerned, because (N. B.) he has fallen in love with a daughter of this strange mother.

Mrs. Kendal played nobly as the mother and Mr. Kendal did well as the erring woman's brother, who is also her guide, philosopher and friend.

I deeply regret to have to record a failure for that otherwise brilliant dramatist, Madeline Lucette Ryley, whose new comedy, The Grass Widow, was produced at the Shaftesbury on Tuesday night. The only reason I can give for the play being so utterly unworthy of the author of Jedbury, Jr., called Christopher, Jr., in your parts, An American Citizen and Mice and Men, is that Madeleine must have written it when she was a very young playwright novice, and that apparently since then she has done nothing to the place except to drop in a few smart lines here and there. The story is conventional and thin even unto attenuation; and in spite of the excellent histrionic treatment it received from Paul Arthur, Reeves-Smith, William Wyes, Grace Lane, Muriel Ashwynne, John Le Hay, and Cosmo Stuart, The Grass Widow proved useless.

As a matter of fact, I may tell you what has not yet appeared in any paper—namely, that The Grass Widow will finish at the Shaftesbury to-night, after five performances. On Monday Madeleine's pretty play, Jedbury, Jr., will be put up in its place, pending a certain big production, of which more anon.

The Grass Widow was preceded by a very dainty and pleasant comedietta written by Rupert Hughes, a very clever literary citizen of yours, and entitled A Wooden Wedding. This bright little trifle has been warmly welcomed both by public and press.

Cleo de Merode, the Parisian dancerine about whom so much fuss, paragraphic and otherwise, has been made, appeared for the first time in London at the Alhambra on Monday. Being Peace night, Cleo did not get a very fair show, on account of the singing, shouting and so forth. Indeed she was at first much discountenanced by a Mafficker blowing a penny trumpet at her just as she was pirouetting to tootle on the Pan pipes in a classic dance. Cleo has bucked up a little since Monday, but, sooth to say, she is no great Terpsichorean star, although she looks pretty in her willowy way.

During the week Madame Rejane at the Imperial gave a fine performance of a somewhat small character in Brieux's powerful French drama, La Robe Rouge, which is a stirring indictment of the way in which criminal law is administered in France. Also during the week Jane Hading at the Coronet gave a new performance—namely, that of the name part in Dumas fils' drama, La Princesse de Bagdad. On Monday Sarah Bernhardt opens in Francesca da Rimini at the Garrick, where to-night Manager Bourchier produces for a one night's trial a new play written by Mrs. "John Oliver Hobbes" and Murray Carson, and entitled The Bishop's Move.

The Marquis of Anglesey has this week again been amusing his friends, certainly himself, by acting in a pantomime at his historic castle on the borders of the Irish Sea.

There and Back is now going strong at the Prince of Wales', and Charles Hawtrey thinks it will see him through his season. Next year he puts in all his time in your hospitable States.

As to that rumor concerning Sir Henry Irving joining Charles Wyndham anon, in order to play in a new drama by Henry Arthur Jones, I inquired into it. I learn officially that there is no truth in this rumor, which was put into circulation just as I was mailing you last week. I knew, of course, that Irving could not entertain the idea, unless he let go by the board all his elaborate and far-reaching plans for touring, which, as I told you, will set in immediately after the end of his present Lyceum season.

This afternoon the fair Ellen Terry will make her first appearance in London since her American tour. She will play Portia at the Lyceum. Next Tuesday Ellen Terry joins Mrs. Kendal, to play in The Merry Wives at Windsor with Beerbohm Tree at Her Majesty's.

Next Thursday the sometime unfortunate Comedy Theatre will reopen with a new comedy written by Charles Hawtrey's brother, George, and entitled Lord of His House.

The only new English productions recently that I have not of late described are two of comparatively little import. The first was a farcial comedy entitled Brother Bill, produced at the Kennington Theatre. Its author, Carlton Dawe, has in his serious poems and novels shown such great ability since he first came here from Australia, that I expected good things from him when he took to writing plays. Judging from Brother Bill, however, humor is not Dawe's strongpoint. The story of the play revolves around an impecunious bridegroom, who is fain to pass off a broker's man as a near relation. This idea, as you will remember, has often served as the basis of a play from the time of Oliver Goldsmith's comedy, The Good Natured Man, down to the present ages.

The other new play was a one-act drama called Gentleman Jack, written by Horace Newte, and played at the Avenue in front of that droll but decidedly saucy new play, The Little French Milliner. Gentleman Jack is a young fellow, who, at the commencement of the play, is on the road to Tyburn Tree, not only because he has taken to the highwayman profession, but also to be executed for a murder which he did not commit. The direful deed was really done by his wicked cousin, who also stole away the sweetheart of Gentleman Jack. Jack was not at all a bad sort of fellow, though, perhaps, a bit silly, for when he found his ex-sweetheart had married the wicked cousin (believing her former lover to be dead), and was the mother of a three months' old babe, he tore into shreds a reprieve which had been got for him and passed gleefully on to Tyburn Tree to suffer for the murder which he did not do. The play, which has a good deal of merit, although somewhat strained and vague, was very well acted, chiefly by some young people and unfortunates. One of the best performances was that, the winsome heroine, of Alice Baden.

Keble Bell, who is very smartly editing the Sketch, during the regretted illness of the popular journalistic and dramatic critic, John Latey, has just published, per John Long, a book entitled "Letters to Dolly." He has published it under the name of Keble Howard, which is what he always signs himself when he writes plays. "Letters to Dolly" will be found interesting to playgoing and theatrical as well as to other folk.

In conclusion I have to tell you that Harrison and Maude have just decided to follow Chate with a new version, by Captain Robert Marshall, of Scribe and Legouve's half-a-century-old comedy La Bataille des Dames, which Charles Reade and T. W. Robertson adapted in the last century's early fifties as The Ladies' Battle. Also that Olga Nethersole, who is doing big business with Sapho at the Adelphi, has just signed a contract to produce a new poetic drama by the well-known—if not always too musical—Welsh bard, Sir Lewis Morris.

GAWAIN.

PARIS.

Louie a Big Hit—Plays of Little Merit—More Masterliack.

(Special Correspondence of The Mirror.)

PARIS, May 25.

Amid a mass of plays of various sorts that have seen the light lately there is but one that deserves consideration. This is Pierre Veber's comedy, produced at that house of hits, the Nouveautes, where The Girl from Maxim's, Le Controleur des Wagons-Lits, and many other successes were acted. Louie is a worthy successor to any of these, and is far and away the best thing Veber has done. The heroine and title character is a sort of female Jekyll and Hyde. In the little village in Normandy where she spends part of the year she is esteemed an eminently proper young wife. In Paris, for the other six months, she is the gayest of the gay, at Maxim's and other all-night resorts. She is the central figure in an imbroglio, so that the telling of it is a baffling task. Louie is in Paris the mistress of one Dupont, a middle-aged roue. On an occasion when Louie has elected to visit the provincial town, Dupont, tired of his lively existence, decides to marry and settle down. His choice is Renee des Echaguettes, who is already betrothed to his friend, cousin Francolin. But that makes no difference to either of them, for Renee much prefers Dupont. The wedding occurs at Vire, the town in Normandy where Renee and her mother reside. The ceremony is an important local event and society assembles in force. Among those present is Renee's father, whose business, according to his story, compels him to live at Tunis. Who should this father be but Castillon, a companion of Dupont's on his Paris revels, and consequently the possessor of an intimate knowledge of his son-in-law's past. This is embarrassing enough, but matters are worse when Madame Daburon appears. For Madame Daburon is none other than Louie, and her husband, a commercial traveler, is a cousin of Dupont's bride. Her appearance staggers Dupont, who wotted not of his mistress' double life. On top of this confusion enters Francolin, back from a journey and indignant at his jilting. He lets the cat out of the bag by recognizing Louie and Castillon and giving away their secrets. The result is an immediate rupture between the Daburons, the Des Echaguettes and Dupont and his bride. A French dramatist can heal all breaches, however, and before the end of the last act the sinners are forgiven and everybody is happy.

While the elements in this story are not wholly new, they are genuinely humorous, and Veber sets them forth with admirable skill. There is happily a freedom from vulgarity and an absence of horse-play. The fun lies in the lines and situations and it could hardly be brought out better than by Mlle. Cassive and her associates. Especially does Mlle. Cassive score. This talented comedienne has surpassed all her previous hits with her delightful performance of Louie. It is a charming contrast of demureness and abandon. Louie is good for a record run.

A melodrama of the average Ambigu type is Sans-Merci, that contains murder, theft and other crimes; a Mi-Careme carnival, a forged will, a wronged heroine, and several villains, male and female. The play is full of action and seems to suit the Ambigu's patrons well. Henry Krauss and Mlle. Demay, who are strong favorites, shone in the leading roles.

Lucette, a comedy by Romain Coolusy, is at the Gymnase. It may be dismissed with a few words. Its plot is thin, uninteresting and unsavory; the usual lovers and mistresses are involved, and everybody is somner or later untrue to somebody. There is art and some poetic feeling in the play, but immorality, even when it is shrouded over, becomes wearisome after a while, and one yearns for a play that shall deal with decent people.

The eternal Sardou bomb up again in Sylvane and Freyer's Second Message at the Odeon, and in Donier and Chevallier's Les Petites Jourdeuil at the Vaudeville. Neither of these plays has been received with much favor. It is a pity that Rejane's departure for London made necessary the withdrawal of Henry Bataille's fine drama, La Masque, in favor of so trivial and salacious a work as Les Petites Jourdeuil.

But the worst offering of the month is La Guerre d'Or, a trashy Boer war drama, now at the Porte Saint-Martin. Alfred Dubout, its author, trades on the pro-Boer feeling in this country and all his Boers are heroes and his Englishmen devils or cowards. Incidentally there is a Frenchman who is the prime hero of all. The battle of Paardeberg is shown ineffectively and there is a laughable scene on the London Stock Exchange. Jean Coquelin plays General Cronje and his really fine performance is the one redeeming feature.

In opera, we have had Greuze, a "prix de Rome" composition by the Brothers Hillemacher, with libretto by P. B. Gheusi. Like most works of its kind, it has no striking merit. The theme seems to have been one in which the composers could not do their best. Melodrama predominates in the plot, and the music that accompanies is merely noise, without being expressive. Madames Actte and Hughes and MM. Dubosc and Dubois were successful in their roles.

A performance of Maeterlinck's Monna Vanna was given at the Nouveau, recently. It is unfortunate that this one of the most possible of the Belgian Shakespeare's plays could not have had a better interpretation. But it is to be done at the Francais soon, and in more satisfactory fashion, let us hope.

T. S. R.

MEXICO.

Guerrero in Echegaray Play—High Prices Hurt Business—Hidalgo Theatre Leased.

(Special Correspondence of The Mirror.)

MEXICO, May 16.

Maria Guerrero and Fernando Diaz de Mendoza have just concluded a return engagement of four nights at the Arbeu Theatre and have left Mexico for Spain. Their former engagement, of several weeks, occurred at the Renacimiento, and, I am sorry to say, did not prove a pecuniary success, owing to the higher rate of admission than Mexicans will pay for grand opera.

The Ascent to a Throne, by Echegaray, had its first performance during this supplementary season and attracted the largest house of the engagement. The play is written in verse and intense scenes predominate. While it is a powerful production and makes a tremendous impression upon its hearers, it is not an offering that is likely to become very popular. In brief the argument is: Theodora, a beautiful Italian woman, is loved by Roger, who, while he is ignorant of his parentage, believes he is of noble birth and that he can carve a way to fortune for himself and his sweetheart. The latter has also won the admiration of the famous tyrant of Pisa, who determines to win her at any cost, and who bribes Roger's friend and servant to betray him. The latter carries to him certain parchments that betray his origin and that lead him to Pisa, where he learns that both his parents have lived infamous lives and died hideous deaths. This knowledge partially turns his brain and he believes Theodora must necessarily scorn him, and casts her off despite her protests of undying love. He is warned to flee from Pisa, but refuses; and at the order of the tyrant is turned over to the mob, who drag and torture him through the streets. Meanwhile Theodora consents to become the tyrant's wife in order to wreak vengeance. She begs to have her former lover brought before him on their wedding day, that she may gloat over his suffering; and when he staggers in, covered with blood and wounds, and kneels before her, she swiftly descends from the throne and throws her arms about him. Her husband attempts to drag her away, and she stabs him. The mob then ties her and her dying lover together and hurries them off to their doom. The two stars won decided triumphs. The press here is taking the public severely to task for its lack of patronage when first-class artists such as Guerrero, Mendoza, Mariano, and Mantelli appear. There is a good deal of justice in the stand the press is taking, but in my opinion the fault lies also with the prices of admission charged. Eugenia Mantelli appeared here recently in concert at the Renacimiento, and, though her work was of a very high order, she made the fatal mistake of charging five pesos admission fee. The result was that she sang to empty benches, whereas, had she charged two pesos, the house no doubt would have been comfortably filled. When entire operatic organizations, imported from Italy or France, cannot draw the public at such a figure, how can an artist expect to do so in concert?

The leasing of the Hidalgo Theatre by Virginia Fabregas for a term of five years marks a new epoch in theatricals in Mexico. It not only means legitimate drama—the only legitimate drama in Mexico—as a standard amusement, but also instructive entertainment for people in modest circumstances who can seldom afford to pay to see foreign companies. Virginia Fabregas and her leading man, Francisco Cardona, are intelligent and painstaking artists. They will surround themselves with young people whose circumstances permit them to follow their own liking in choosing a profession.

GUIDO MANSUNA.

AUSTRALIA.

Won't Rebuild Melbourne Her Majesty's—Williamson Moves His Headquarters—Items.

(Special Correspondence of The Mirror.)

SYDNEY, May 13.

J. C. Williamson has experienced another business check in Sydney. It having been decided not to rebuild Her Majesty's, the excessive fire insurance rates and conditions insisted upon by the municipal authorities forming insurmountable obstacles. Mr. Williamson had a lease of the Sydney Royal, but sublet the theatre during the latter half of the year; consequently he is without a playhouse in the Mother State. This has induced him to transfer his headquarters from Sydney to Melbourne, where he will continue to send out companies on tour. Next year he hopes to be enabled to resume all the engagements disturbed by the Sydney conflagration. His comic opera company is having a busy time of it during their brief season at the Sydney Royal, that is nightly crowded. The attraction is A Runaway Girl, and its success exceeds even that of Florodora.

Alfred Woods and Maud Williamson have reopened the Sydney Criterion with decent theatrical vaudeville of popular grade, but the retirement of the double of Hollis Smith and Ada Lee is yet strong enough to keep away patrons and serves to keep some away, although clever clever, allowed at a cost of several thousand pounds, have made the playhouse one of the most comfortable in the Commonwealth.

Rickards is good at both the Sydney Palace and the Sydney Tivoli. The Palace will be sublet by Messrs. Lee and Rial, who will take their companies on tour through the Commonwealth during the rest of the year. At the same time they are completing arrangements for a succession of novelties in Sydney and Melbourne after Christmas. The provincial business of the firm has been very remunerative.

At Her Majesty's, Melbourne, Janet Waldorf, who has been taken in hand by Mr. Williamson, has appeared in several Shakespearean characters, but on the opening night her delivery was marred by a severe cold. She has created a favorable impression, however.

William Anderson has found romantic drama a trumpy card at the Melbourne Royal, and, like Bland Holt, is a stranger to the sight of empty benches.

The Wrong Mr. Wright at the Melbourne Bijou has been succeeded by Why Smith Left Home, that is drawing good houses. At the close of the season the theatre will be occupied by the World's Entertainers, now at the Sydney Palace.

Frank Thornton's season at the Melbourne Princess's opened well with Facing the Music, interpreted by a London company.

Vaudeville, in the American style, at the Melbourne Opera House is proving a paying venture, and so far Harry Rickards has been a gainer by the chance that he asserts was introduced by him in Australia long before Messrs. Lee and Rial were heard of.

Sweet Nell of Old Drury, with Nellie Stewart in the title-role, has been attracting very large audiences to the Adelaide Royal. After the Adelaide season the company proceed to Brisbane and thence to Sydney. While in Tasmania A Royal Rival and The Sorrows of Satan were produced.

The Broughs, after their season at Broken Hill, will visit Adelaide, with Melbourne and Sydney to follow, after which Cecil Ward will sever his connection with the company and visit America, with a view to securing an organization of his own for Australia.

After the sub-leases of the Sydney Royal have expired, Mr. Williamson will retain it in his own possession for several years. The announcements for 1903 include Lovers' Lane and Way Down East.

When Mr. Musgrove returns to the Melbourne Princess's comic opera will take the place of comedy. May Beatty will be leading woman of the company, and the repertoire will include The Chinese Honeymoon and The Thirty Thieves. Miss Beatty was for several years associated with the Pollard Opera company.

W. F. Hawtrey will commence an eight weeks' season in August, during which he will produce The Man From Texas and In the Soup.

John F. Sheridan is touring the Victorian country districts.

Breen, of Dorenda and Breen, the American club jugglers, has married one of the ladies of the American net-ball team at the Melbourne Opera House.

Dante the Marvelous, brother of the late Dante, is touring New South Wales with successful results. After a few months he will appear in Sydney.

JOHN PLUMMER.

May 18.

A Runaway Girl will be succeeded at the Theatre Royal by George Musgrove's Sweet Nell of Old Drury company on June 14, to be followed in turn by the Brough Comedy company and Musgrove's Comic Opera company.

It is feared now that Mrs. Patrick Campbell's engagement with J. C. Williamson will be cancelled.

Grace Palotta will return to London at the conclusion of the present Runaway Girl season. She should carry away with her most pleasant memories of Australia.

The receipts of the last night of A Runaway Girl in Melbourne amounted to £427, a record at the prices of admission.

Bland Holt is now comfortably settled at the Lyceum, and lovers of melodrama are rallying around him in goodly numbers. Sutton Vane's In Sight of St. Paul's and The Span of Life have both proved good drawing cards. The personnel of Mr. Holt's company has not changed since his last visit.

The Criterion, that has been closed since the fatal plague epidemic, is now occupied by Alfred Woods and Maud Williamson, who have produced the latter's drama, Gates of Bondage.

At the Tivoli Harry Rickards keeps his bill up to its usual high standard and meets with the due appreciation of the public for so doing. Recent appearances have been those of Dorenda and Breen, Peggy Pryde, the Fermans, Callaghan and Mack, the Jackson Family, and Professor Davy's marionettes.

Lee and Rial's World Entertainers are in their closing days at the Palace, where business has been very fair. Henry Lee has also been on tour with his Great Men, Past and Present. Rial's No. 1 company, that includes Charles Sweet, "the musical burglar," has sailed for New Zealand.

Howard Chambers has completed a three years' engagement with Harry Rickards and left for America to-day. He will appear on the Orpheum circuit in the United States.

Philip Newbury and Emily Spada are back in Sydney and are appearing in a series of concerts at the Centenary Hall.

Amy Castle's New Zealand tour is proving successful and two farewell concerts are promised on her return to Sydney.

Cyril Keightly, a young Australian actor at present touring the world with the McKee Rankin company, writes from Mozambique. From his account Nance O'Neill should be satisfying her craving for foreign travel. At the close of the company's tour in British South Africa it visited Lorenzo Marques and Beira, on the East coast, and intended giving a few performances at Zanzibar; thence it was to visit Cairo and Alexandria, and finally arrive in London, where it is expected to open at the Lyceum in September.

Henry Ludlow, who came to Australia as leading man with Jennie Maynard, is to leave for London, where he hopes to produce his comedy, What Brown Saw.

George Lauri as Flipper in A Runaway Girl and Carrie Moore as Alice have added another to their joint successes. Howard

Vanna is equip to the company, of which he must be one of the chief supports.
E. Reeves Bate.

HAVANA.

Varied Offerings in Cuban Capital - The Circus and Vaudeville Companies on Tour.

(Special Correspondence of The Mirror.)

Havana, May 5.

The Lopez-Fleyaut Italian company, with the presentation of La Bohème scheduled for the season, having had quite a successful run at the Tacon. The company was handsomely supported by Editor Leopoldo Amat, especially my Editor de Bonilla, and we were favored with several opera performances, among the operas presented being La Bohème, Lucia, Il Trovatore, Aida, and Rigoletto. In Lucia, Mr. Fleyaut, himself, the prima donna, won an ovation in the mad scene. Cipolla, the baritone, is the possessor of a rich voice of great range. The orchestra was sung with lots of fire.

Rosalia Chalia, Cuba's representative prima donna, arrived in the city last week, having come down quickly to witness the inauguration of Cuba's first Presidency. Señora Chalia is immensely popular here socially, being of a very aristocratic Spanish family, and since her arrival she has been royally entertained.

The Compañia Cosmopolita de Zarzuela has recently finished at the Payret, and is now at Cardenas. Rosalia Baker left the company, and went to Mexico. She has many admirers here, who will be glad to welcome her back. At present the Payret is dark.

At the Albisu business is very large. This theatre has been recently refitted and redecorated, and now presents a very pretty appearance. This week's bills are El Pobre Diablo, La Tragora, and El Tirador de Palomas. Among the operettas to be sung next week will be La Boda, now being presented with great success in Madrid.

The Herrador-Marti Dramatic company returned to the city last week after a tour through the island, and gave one performance at the Tacon Sunday night.

Rencoroni has completed his engagement at the Marti, and is this week at Santa Clara.

Los Lobos Marinos, a comic opera in two acts, book by Ramon Carrion and Vital Aza, and music by Chapi, was presented by the Choral Society of the Vedado Club last Saturday evening in an excellent manner. Caridad Alfonso, Pilar Lluy, Esperanza Mirt, Merced Albacete, Teresa Albacete, Miguel Vista, Manuel Pereira, Oscar Moreira, Santiago Ferreiro, Gonzalo Pequeño, Felix Mungol, José Berger, José Jiminez, and Joaquin Alba portrayed the principal characters.

Publiones' Circus is doing a good business. Crosbie and Stevens have completed a successful engagement with this circus, and left for the States. Adgie Castillo, lion trainer, and the Stewarts, bicycle riders, were also successes at the circus. They left recently for the States.

Among those on the bill at the Cuba now are Rivera, song and dance artist; Tonito, a clever clown; Julia Jimenez, Spanish dancer; Lillian Silvia, American soubrette; Paquita Otero, vocalist; Angelita, Spanish dancer; Carlos Sagrafias, juggler; Los Japonesitos, contortionists, and the Cuban Minstrels. Good business prevails.

The regular attractions hold over at the Alhambra and the Lara.

Toni Lowande is touring the island with his circus.

After many requests Señora Challa has agreed to give a concert at the Tacon, May 28.
J. Ellis Nonnis.

ERRORS OF GRAMMAR AND DICTION.

Sometimes even those that pride themselves most on using the English language according to the mandates of the grammarians and the rhetoricians, and, as a consequence, are most painstaking, are vulnerable to verbal criticism. Witness the following examples:

The burglar got through the cellar to the street and ran to Seventh Avenue. Thats Lockhart caught him. The burglar said that in two more minutes he would have been able to *have* lost himself, so far as all pursuit was concerned, in a department store crowd.—New York *Evening Sun*.

The *would* should be *should*, and to *have lost* should be to *lose*.

Police Commissioner Murphy has exercised his authority to dismiss Policeman O'Neill for "conduct unbecoming an officer," in having said in the police trial room that he would not be fined if he had been willing to pay to prevent his transfer from one precinct to another.—New York *Evening Sun*.

Even the *Sun's* editorial writers sometimes go wrong with their auxiliaries.

In fact, they said they did not think they would be able to do more than to make a good fight, but that they did not really think they would be able to do anything of any consequence. They said they expected to be met by a solid delegation from Manhattan and the Bronx anxious only to bring about a complete fusion of all of the anti-Tammany elements, and that if this turned out to be the case they would not be able to do more than to make a fight, for they are not sure they *will* be able to hold all the delegates they have now in Brooklyn.—New York *Sun*.

This writer, it would seem, has no *shalls* or *shoulds* in his auxiliary box.

President McKinley, however, represented an American *financial*, commercial and industrial policy of the profoundest significance to the world, a policy whose establishment had affected our commercial and *financial* [monetary] relations with the whole, had secured for this country eminence in the great markets of the world and obtained for it the consideration and confidence of every *financial* [monetary] center. . . . Of President Roosevelt's character and disposition, ability and stability the *financial* [monetary] world has not yet had an opportunity to form a judgment on which it can act with assurance.—New York *Sun*.

Financial has become well-nigh a word-of-all-work. It is frequently made to do duty for *monetary* and for *pecuniary*. Properly, the *monetary* world or center; our *financial* policy and our *pecuniary* obligations.

The *Standard* does not *anticipate* at present any important change in the American foreign relations owing to the succession of President Roosevelt. . . . The *Correo* does not *anticipate* that President Roosevelt will initiate any change in the American policy.—New York *Sun*.

Anticipate, as here used, enables the reader to guess the writer's meaning, which the word *expect* expresses.

Copies of this week's issue of *Free Society*, the organ of the Chicago Anarchists, were circulated in this city yesterday. It outdoes Most's paper, *Die Freiheit*, in the matter of anarchism. Among other things it contains these remarks over the signature of Abe Isaak.—New York *Sun*.

The place of the signature on the paper has nothing to do with the matter. We write *under*, not *over* a signature. Jones writes under the name or signature of Smith; Samuel L. Clemens under the name of Mark Twain. We write under the date, no matter whether the date be at the bottom or at the top of the page.

As a statesman his career will always be fought over. He will be given and denied credit for greatness and for smallness of purpose in supporting men and advancing measures.—New York *Evening Sun*, Sept. 18, 1901.

Here is an example of a locution that is the *Sun's* special abhorrence, yet it occasionally makes its appearance, as in this instance, in the *Sun's* editorial columns. The *Sun* has leveled against it, more than once, in the strongest possible terms. "Him will be given credit" would be detestable.

Captain Titus said that he hadn't decided just what charge to bring against Most, but that he would have him in the Centre Street police court this morning, and would then arraign the charge with the magistrate. Captain Titus said that he would try to have Most held without bail and that the charge would be more than a simple misdemeanor.—New York *Sun*.

Here are three *woulds* that should be *shoulds*. It is safe to say that the *Sun* is as often wrong as right with its auxiliary verbs.

The whole *financial* [monetary] world had learned to put confidence in his character and judgment.—New York *Sun*.

Walter Nowak said to Chief of Police O'Neill to-day that if he had arrived in Buffalo on Thursday *previous to* [previously to] the attempted assassination he would [should] beyond doubt have seen Czolgosz, and, knowing his nature, would [should] have reported his presence in the city to the police.—New York *Sun*.

When used as adverbs, *previous*, *subsequent*, *independent*, *antecedent*, and possibly other adjectives must have the adverbial termination.

A Frenchman of the *name of* [named] Marchal Fangeres, who has been in jail for a week on a remand, charged with murdering a German of the *name of* [named] Jung in the Clerkenwell district, said in the police court to-day that there was a plot to assassinate Joseph Chamberlain.—New York *Sun*.

This locution is very generally looked upon as being a vulgarism.

Enough was learned to indicate that the treatment accorded to Monahan, who is known to thousands of New Yorkers, is likely to attract a share of the public interest that is now focussed on the case of Policeman O'Neill.—New York *Sun*.

That, only, that is desirable, that is welcome, is wished for, is accorded. Poor old Monahan was "fired."

The recipient of the letter was very much puzzled and could not imagine at first what could have induced Señor Austin to have written [to write] to him.—New York *Sun*.

It seems strange that professional writers should make such mistakes as this.

Surrogate Abbott, of Brooklyn, received a letter by mail this morning from a man of the *name of* [named] Smith, inquiring about a legacy of $50,000,000 that was left by some woman of the *name of* [named] Astor to Barney Vandewater, of the Mohawk Valley.—New York *Sun*.

The *Ostensticche Correspondenz* states that Emperor William on his own initiative had Prince Chun informed that he *would* [should] be pleased to receive him at Potsdam accompanied only by an interpreter.—New York *Sun*.

Dr. Wilfred G. Fralick gave a public demonstration yesterday afternoon with a fluid which he believes will prove successful in curing consumption, *providing* [provided] the patient still retains sufficient lung capacity to afford a basis to work upon.—New York *Sun*.

The detail of police stationed at the church entrance had *anticipated* trouble, but their efforts to prevent the hissing were unavailing, and not until the bridal couple had left the church did the hostile demonstration cease.—New York *Sun*.

We do not *anticipate*, we *expect*, trouble. Properly used, *anticipate* means to get ahead of; to take beforehand.

Mrs. McKinley's condition was such, that to *have told* [to tell] her, no matter how guardedly the truth of the situation would have been, in all human probability, to *have ended* [to end] her life long before now.—New York *Sun*.

The time is fully indicated by the first verb.

There was no necessity of *asking* [to ask] them if the news *were* [was] good or bad. Their smiling countenances told the whole story.—New York *Sun*.

This use of *were* is one of the most offensive of errors.

A man prominently connected with the controlling *financial* interests in the United States Steel Corporation said late yesterday afternoon:—New York *Sun*.

Our interests in enterprises are not *financial*, but *monetary* or *pecuniary*.

The merchants have *anticipated* the big strike for some time and they have got replenished their stock.—New York *Evening Sun*, Aug. 7, '01.

The merchants did not anticipate the strike, they expected the strike.

Lawyers hail with joy the *anticipated* relief from the cumbersome and antiquated Spanish methods.—New York *Evening Sun*, Aug. 7, '01.

The expected relief. What a liking some people have for the word *anticipate!*

Editorial comment to-day in the four morning newspapers of Pittsburg is worth while reproducing here, as indicating the attitude of the city and vicinity toward Shaffer's order and toward the strike.—New York *Evening Sun*, Aug. 7, '01.

The city and *its* or *the* vicinity.

The whole thing is a curious survival from the times when crowns and royalty meant more than they *do* nowadays.—New York *Evening Sun*, Aug. 7, '01.

That they mean nowadays.

Private individuals may mourn or not as they feel inclined. But managers must shut their houses at any rate until after the funeral.—New York *Evening Sun*, Aug. 7, '01.

Persona. Alfred Ayres.

ENGAGEMENTS.

Clara Brown Marion and Fred Schilling, by Frank Hennessey, for The Liberty Belles.

Marion Hart, who played a leading role last season in A Day and a Night, has been engaged by Broadhurst and Currie for Mr. Jolly of Joliet next season.

Edward O'Connor, by G. W. Rosenquest, for Robert Emmet.

George Gilson, re-engaged with Adelaide Thurston in At Cozy Corners.

Wilfred H. Day, Frank Lisle, Kelvin Tibbetts, Peter Craig and Elsie Gladys, for Uncle Tom's Cabin.

For the opera company at Mt. Vernon, N. Y., roof-garden, opening June 21: Grafton Baker, Harry Williams, Randolph Roberts, Frances Motley, William H. Rorke, Maud C. Mills, Cecilia Quinn, Jennie Cross, Harriett Hart, Lillian Rose, and Nettie Reinhold.

Lelia McIntyre, Gertrude McKenzie, and William Mazart, for The Sleeping Beauty and the Beast.

GOSSIP OF THE TOWN.

Photo by Jansen.

Maude Odell is a well known leading woman and stock star. The picture above shows her as Glory Quale in The Christian, in which she achieved a notable success. Contrary to report, Miss Odell does not intend to star next season. This Summer she is under special engagement to the Baldwin-Melville Stock company at the Academy of Music, Buffalo.

W. C. Elmendorf, for the past three years business manager of Caught in the Web, will produce next season a dramatization of Marie Corelli's "Wormwood," called The Absinthe Drinker. Charles Mortimer and Virginia Booth will fill the leading roles. Others prominent in the cast will be C. H. Barnes, Scott Siddons, Edward Herbert, Mr. and Mrs. P. B. French, and Master Clyde Everett.

The Globe Trotter, Louis De Lange's comedy, will be sent on the road next season under the management of James F. Sullivan and Samuel Cunningham, for the past two years of the executive staff of the Grand Opera House, Philadelphia. The company will be a strong one, with Wright Huntington in the principal character and Flora De Kingsley in support.

Edwin Southern will present a new play next season, named The Diamond King. The scenery will be from the brush of John Hüryurth. Among those already engaged for the supporting company are Madeline Price, Marie Southern, Phyllis McKaye, Mary Bailey, Baby Marie Louise, Val R. Love, F. Brewster Smith, Louis J. Southern, H. C. Wright, and Ray McDowall. Edwin Patterson will be the manager.

Janet Waldorf, who made spasmodic tours in Shakespeare in the Far West, and then began a round the world tour, is now in Australia, where she is appearing under J. C. Williamson's management. She has been hailed there as an actress of more than common ability.

Ida McGlone Gibson, formerly dramatic editor of the Toledo *Blade*, has signed a year's contract with Frank Burt to go in advance of Rebecca Warren.

Frank Hennessy has secured the rights to The Liberty Belles, that he will send on tour next season, over a route extending to the Pacific Coast. He promises to engage a strong company, and is having a new outfit of scenery painted. In addition to The Liberty Belles, Mr. Hennessy will continue to manage Brown's in Town.

An adaptation by Janet Achurch of Ludwig Fulda's The Lost Paradise has been produced in England.

Frank W. Nason has purchased all rights to The Actor's Holiday from Miles and Coldwell, and will fill all dates contracted by them. Mr. Nason will also have Duffy's Jubilee on tour through Maine and the maritime provinces this Summer.

Mlle. Sarkisova, a Russian opera singer, who had five teeth knocked out in an accident on the Transcaucasian Railway, has recovered a verdict for $20,000 damages—$10,000 a tooth.

Dacher and Vernon have in preparation for the Lillian Mortimer company a sensational melodrama by Miss Mortimer, entitled In the Shadow of the Gallows. Miss Mortimer will also produce a version of Marie Corelli's novel, "Wormwood."

Charles H. Clarke, who has been a member of Mrs. Bruno's executive staff for three seasons, has been re-engaged by her new manager, Wallace Munro, for next season.

The Lee Lash Studio is to paint the scenery for Peck and His Mother-in-Law. F. Opper, upon whose pictures the farce is based, will design the posters.

W. H. Lawrence will hereafter be James K. Hackett's New York representative. He will also manage the tour of Hearts Adame next season.

William T. Keogh will produce next season a play of his own authorship, entitled The Kentucky Feud.

Hamilton Revelle, now a member of Mrs. Leslie Carter's company, may become a star season after next, with David Belasco as his manager.

C. H. Renard, the father of Rachelle Renard, who has been with Rip Van Winkle this season, and Vera Renard, who is now playing in a Summer stock company at Macon, Ga., has received information from France that an estate in his family is about to be settled which will give him a small fortune.

E. M. Fritz, former manager of the Masonic Opera House at Oshkosh, Ia., has removed to Ottumwa, Ia., and is now lessee and manager of the Grand Opera House, which is being remodeled, with new scenery and decorations.

Violet Hilson, of Pool's Bad Boy, recently celebrated her sixteenth birthday in Boston, receiving many handsome gifts. Among them were two lion cubs.

Harry Jackson was recently presented by Mrs. George B. Knight with the wigs worn by her late husband in Otto, Baron Rudolph, and Over the Garden Wall.

The firm of Whitaker and Lawrence has dissolved partnership, and C. F. Whitaker will have next season the exclusive management of At Cripple Creek and Not Guilty.

Charles F. Dittmar has secured the American rights to A Beautiful Fiend and Her One Great Sin, two plays that are said to have been successful in England.

Sam Fletcher will manage Willis Granger in Gypsy Jack next season in place of Isaac Newton, as previously announced.

A Friendly Enemy, a four-act drama by Thornton Friel and Arthur Griffin, was first produced at Franklin Falls, N. H., on May 13, with the following members of the Friel-Griffin company: Lawrence Brooke, Thornton Friel, Arthur Griffin, Arthur Kelly, Joseph Roe, Edwin Waring, Spencer Charles, Dorothy Lamb, Josie Mitchell, Vickers Blanch Barrett, and Mrs. Thornton Friel. The play was staged and produced under the personal direction of the authors.

A dramatization of Mark Twain's "Huckleberry Finn" will be produced next season, with Arthur Dunn in the title-role.

H. C. De Muth closed a three years' engagement with Edmond Hayes in A Wise Guy at Haverhill, Mass., April 13. He is now at Olentangy Park, Columbus, in charge of the vaudeville bills and newspaper work. Mr. De Muth has been engaged by George B. Reno as business representative for George W. Monroe in his new play, by Wilmer and Vincent, entitled The Doings of Mrs. Dooley, that will open its season at the Grand Opera House, New York, in September.

The Schiller Stock company, that closed its season May 17, will begin its next season Aug. 4, at Norristown, Pa., Manager C. W. J. Roe has secured these plays through D'Arcy and Welford: Man's Enemy, Slaves of Russia, The Indian, Near the Throne, A Midnight Confession, Jim the Penman, Jesse James, Bar Harbor, and New Year's Eve.

A new comedy by Captain Robert Marshall will open the Garrick Theatre Sept. 15.

George Wilson will be featured with Haverly's Minstrels next season.

A new Western play, of the Bret Harte order, will be produced in Brooklyn early next Fall. It is by Lawrence Underwood, who is also at work on a sensational drama.

Homer B. Day and company announce that they will produce next season a musical farce entitled A Pair of Jolly Husbands.

Harry Clay Blaney has almost completed the work of organizing his Across the Pacific company for next season and has arranged to open on Aug. 18. Among the players engaged are Harry Fenwick, Johnny Williams, Frank H. McNish, Frank Sanford, John F. Saunder, Fred Preston, May Brettonge, Florence Bennett, Mabel Eyler, Cora Denton, May Vandercook, Mary Hart Eyler, and the Bangle Sister Concert Band. Edwin Fuller will be the business-manager. Harry Clay Blaney will play his original part of Willie Live and will personally direct the tour.

Thomas W. Broadhurst has secured a new melodrama by W. R. Hurst, entitled The Plank Hand, which he will produce in October and will send on the road with a competent company and a complete scenic production.

George H. Summers recently returned from Newport News, Va., where he has been business-manager of Shipman Brothers' Stock company. Mr. Summers has signed people for A Hot Month Major, which will open at Elizabeth, N. J., Aug. 26.

George Herbert Smith, business-manager for Wilson Barrett, recently married Gertrude Boswell, who made such a decided hit in The Sign of the Cross. The wedding took place in New Zealand.

It is said that Vesta Tilley had an offer—a big one—to come to this country next season and take a leading role in The Silver Slipper. She refused, preferring to remain in the English music halls.

The suit brought by Mathew Brenner against Morris and Hall for their alleged failure to produce his comedy has been settled out of court.

Morris and Hall will have six companies on tour next season. They will comprise H. B. Curtis in The Greenhorn from Brooklyn; the new musical comedy, Two Little Girls in Blue; two When We Were Twenty-one companies, and two companies playing When Reuben Comes to Town.

Arthur Bell sailed for Europe on the *Lorraine* June 12, going abroad in the interests of Ernest Shipman, manager for Shipman Brothers' enterprises.

A divorce was granted to Mrs. Susanna Margeta Faber Mertens from William Mertens, the opera singer, at St. Paul on June 7.

Isaac Newton was admitted to the alcoholic ward of Bellevue Hospital on last Thursday.

H. B. Longwell, manager of the new Frey Opera House at Hammondsport, N. Y., will be at the Sturtevant House for a few days, beginning June 18, in the interests of the theatre he represents.

Julia Dean, at present a member of James Neill's company in San Francisco, has been engaged for Nat Goodwin's company. Her first part will be the "Firefly" in When We Were Twenty-one.

Helen Brooks Mestayer is seriously ill at her home in Harlem with pneumonia and congestion of the lungs. This is the second attack Mrs. Mestayer has had in a short time.

The Rice Amusement Company has bought from Herwin and Rogers a musical play called King High Ball; or, The Girls from Mars.

Jane Corcoran is to be married on June 30 to J. Bennett Hunter, a non-professional. She will retire permanently from the stage. The wedding tour will include a trip to London, Paris and Switzerland.

Carolyn Lee has instituted a suit against the United States Government for a war claim of $40,000 on her grandfather's estate near Nashville, Tenn.

Leon J. Stotsis, manager of the Garden Theatre, Petersburg, W. Va., arrived here last Thursday to attend to the booking of his new theatre.

L. W. Leslie, manager of the Auditorium, Marietta, O., is spending a few days in the city.

Edward McWade successfully underwent an operation for appendicitis in this city June 15.

Ambrose M. Miller and John S. Hagerty will next season star Miss Ryan in Dorcas, a new play by Fred D'Arcy that is said to give Miss Ryan a congenial emotional role. The company will open the season of the Bijou Theatre, Milwaukee, Sept. 24.

Benjamin J. Smyllie presented Cuzy at Town Hall in Syracuse, N. Y., on June 5, making a hit in the part of Rosina.

H. Munroe Ford, of Syracuse, N. Y., has completed a farce-comedy satirizing the servant girl question. It is called A Merry Go-Round, and will be produced soon, it is said.

Mary Hampton and Thos. J. Keogh closed their season in The Gay Mr. Goldstein at Louisville, Ky., June 1. This play will be under the management of Dave Davis next season.

After diligent search a hitherto unused "girl" title has been found. It is The Sweet Girl, and Demair Grange has bestowed it upon a musical comedy he adapted from the German and that will be produced in London soon.

The next Drury Lane pantomime will be Mother Goose.

Mildred Holland, who sailed for England last Wednesday, is the fortunate holder of a box for the Covent Garden opera during the coronation season. Now, these boxes are not easy to obtain and Miss Holland considers that she has great cause for thankfulness. There is a pretty little story connected with this. The stage-manager at Covent Garden is Francis Nielson. Not long ago, when he was out of an engagement in this country, Miss Holland signed him for her company. Mr. Nielson did not forget the kindness, and when he learned that Miss Holland intended visiting London he placed his private box at her disposal.

Pearl Bryan was taken to the insane pavilion of Bellevue Hospital on June 10 to await an examination as to her sanity. The authorities at the hospital say she is the same woman who was admitted for examination on Feb. 6, and was later taken away by a man calling himself C. H. Jackson, who claimed to place her in the Rivercrest Sanitarium at Amityville.

Herman Soriet has succeeded Gustave Kerbay as musical director of A Chinese Honeymoon at the Casino.

TELEGRAPHIC NEWS

CHICAGO.

The Wizard of Oz Seen at the Grand—Other Summer Offerings—Hall's Hints.

(Special to The Mirror.)

CHICAGO, June 16.

At the Grand Opera House to-night occurred the first performance of The Wizard of Oz, a three-act musical extravaganza, with book and lyrics by L. Frank Baum and score by Paul Tietjens. The cast:

Dorothy Gale	Anna Laughlin
The Cow	Edwin J. Stone
Cynthia Cynch	Helen Byron
The Witch of the North	Allison May
Sir Dashmore Daily	Bessie Wynn
The Army of Pastoria	Joseph Sullivan
Pastoria the Second	Frank Mitchell
Fyona Tryde	Mary Bertram
Frivolier General Hibbett	Harold Morey
The Scarecrow	Fred A. Stone
The Cowardly Lion	Arthur Hill
Hick Chopper	David C. Montgomery
The Foggy Queen	Georgia Caine
Jeb	Sidney Ainsworth
The Soldier with the Green Whiskers	Frank Schenck
Sir Wiley Gyle	Bessie Wynn
Nero	Mary Mackenzie
Oz	John Slavin
Princess Wonderful	Gertrude Hannah

From the enthusiasm of to-night's audience it would seem that The Wizard of Oz scored a hit. There is rather too much of it, as always happens in such cases, but judicious cutting should make it into a capital entertainment. Julian Mitchell's staging was admirable. Anna Laughlin, Helen Byron, John Slavin, Stephen Maley, and Nell MacNeil were among the principals who scored. There is a stunning chorus and the mounting is beautiful.

Otis Skinner is here for the Summer, or hereabouts, as he soon goes north to Conover, Wis., with his family to spend the hot months. Meantime he is with Mrs. Skinner's people at Stevenson, Ill., and he will be near Chicago to be ready for rehearsals of his new play, Lazarre, in the early Fall, while his manager, Joseph Brooks, is here on acting manager of The Wizard of Oz.

City Clements' play, Ping Pong, appears to have caught on at the Studebaker, where it began its second week to-night. W. G. Fergusson always a hit, is great in a part of an Ancient sort, and he is capably assisted by Charles Caulfield, Kent Thornby, and Kerry Kenwyn. The play will run through this week.

Gerald Griffin is the first "Chicago actor" to reach the old country this season. According to the latest advices he has landed at Cork. His record is that he has not got beyond such far away matches.

This is the seventh successful week of The Runaway Girl at McVicker's. To-night the Bush Musical Comedians went in evidence, and to-morrow night the heroes in the race scene are to rule. Right the heroes in the race scene are to be ridden by professional jockeys. The play will run two or three weeks longer, when it will be cut to fifteen in order that Manager Litt may get to Europe in time for the Fall season.

Thomas Hanson, treasurer of the Illinois, is said to have contracted a serious case of Arthur through handling money in the box-office. If this is a fact I am taking daily chances on contracting another fatal disease in handling dollar coin every evening. Furthermore, I am ready to submit the hands of "Punch" Wheeler and many other professionals who are willing to take chances on any disease if they can only handle the money.

Williams and Walker are here at the Great Northern with many of them. They could stay here all Summer if they cared to. I only say this to allow us to laugh at Williams, who is a huge joke. This is the second and last week of the attraction.

A man who has confidence in himself will play down all this week against twenty-four acts opposite at Middleton's Dime Museum. As he will have the baseball lady and the double-headed girl in opposition to him you can see what a chance he has.

At the Illinois Theodore appears to have signed a man of Chicago's good will for the Summer, and the crowds find their way in that direction to applaud Miss Wallace Hopper, Cyril Scott, Jeannette Lowrie, and W. P. Carleton.

I notice that my friend Harmony Temple has been exchanged. In that case he will now fully understand the real meaning of his play, Other People's Money—because the other people have it.

Next Thursday Colonel Will J. Vinther, who opened in the cast of Quo Vadis? The Blackboard Jumpers, will bring out a comedy called The Lady and the Colonel. I leave the rest to you.

George C. Hazlett, of the Register-Gazette of Rockford, Ill., sends us the logs of Sylvia Sidney for the collegiate album, and ventures the remark that she is "one of those dashing girls."

All of the gardens are now in full swing. The Columbia, being under roof, defies the elements and does the business not on rainy nights. At the Schlitz there is the real Munich beer served by the German surgery, and at the Iron Beard you may enjoy out-of-door sports if the weather permits, while over at the Lyric and Chutes you may, if you so desire, mix your supper at your plate while you watch the whisky go round.

William Morris will appear in a monologue at the Majestic People next week.

The Rentz will furnish as a really enjoyable Summer offering of the Dumbells, Thery E. entertainers, all this week to-night. Richard and Cole is the head and front of the affair, and in Cole is the head and front of the affair, and in Cole is always willing to add new stunts to the programme.

Hugo Toland writes us from Berlin that he is becoming accustomed to the German beer habit, as soon he does Paris and good old London, and by June is half on Broadway in August. Can any one in touch with the Commander know what that means.

At Hooley's this week the opera company is giving The Chimes of Normandy. The management promises that by Wednesday evening the changes of the cast will daily with real zip.

This is the season of benefits at the People's, where May Ramsey and her stock company are doing The Galley Slave this week. To-morrow night Stanley and Teddy Le Due will benefit, and on Thursday the receipts will go to Hooley, Stanley, and Frank De Camp. Last Thursday James B. Wilson enjoyed a record breaking benefit.

George C. Boniface, Jr., is a young looking chap, but he has been visiting Chicago for twenty-five years. Last week he was in vaudeville at the Chicago Opera House, and on his first day he came out and gave the city of his first loyal triumph. In 1880 he purchased a 25-cent "combination" and thought it he realized $97.50. He remembered it and the recollection of it stunned him for the time being.

The Prince of Pilsen will be brought here to the Studebaker for a run after it finishes its Summer at the Tremont Theatre, in Boston.

All of the outside theatres have closed for the Summer, but J. M. Ward is here from Cleveland to take charge of the Alhambra when it reopens in the Fall. Mr. Ward likes Cleveland all right, but he prefers a metropolis and a few outside considerations on the side.

In my last I advised you all to have a good bet down on Manager Fred Hamlin's horse, "Joe Buckley," at his post start. Were you on? He won at 2 to 1. Every one here had a bet down except Buckley and Hamlin. "Twas ever thus.

"BIFF" HALL.

BOSTON.

Three Changes in Bill—Lillian Lawrence to Return—Boston's Budget.

(Special to The Mirror.)

BOSTON, June 16.

Three changes in bill were made in town to-night, the most interesting being the revival of A Runaway Girl by the opera company at Music Hall. This organization has proved its worth in the past fortnight and the excellence of the performance of The Geisha has been maintained in the newer work. Clara Palmer proved a capital comedienne and made another decided hit. Frances Miller and Harold Hoby were credited with vocal honors. Henry Leoni and Tom Karney are new members of the organization this week and were well received. The company is stronger musically than it is in capacity, and the chorus went with special attractiveness.

The stock company at the Castle Square revived an old favorite in Colleen Bawn to-day, with all the leaders in the cast. This is Lewis Shannon's last week at this house, as she has been compelled to resign on account of poor health. The management accepted her resignation with regret, for she had become a favorite in the short time that she has been here. The next play to be revived will be The Private Car, which the old Museum prompt book will be used.

The Boston, after being closed for a couple of weeks, reopened to-night for a single week devoted to The Runaway Boy of Calais, which is being given for the benefit of the G. A. R. The chief feature of the presentation is the engagement of John Craig for the part of Mark Howard. He took the leading role of the production.

The Prince of Pilsen has started on its second month at the Tremont and the Summer seats of prices has proved unusually popular. There is an addition to the cast to-night when Madame Blanca de Jessopp, a real countess, appeared with violin solos. During the hot weather the company will omit all Wednesday matinees.

The Defender keeps on at the Columbia with good houses, but rather has it that the production may be moved bodily to New York in a short time. This is the last week of Charles Dalmyne in his imitation of the Thomas Diggs, as he is already advertised to return to vaudeville, appearing at Keith's next Monday. Hamilton Revelle and Alexander Clarke are proving as popular as ever.

The announcement that Lillian Lawrence had been engaged to return to the Castle Square was the important theatrical feature of the past week. The regular patrons of that house have been clamoring for her return ever since she left more than a year ago, and they could hardly contain themselves for joy when they heard that she had signed a contract out at Denver, where she is playing at Elitch's Garden for the Summer, and will return on Sept. 1, and John Craig will also be back on the same date.

Julius Steger has left the opera company at Music Hall and will go to Europe in a few days for a vacation. His place is filled by Henry Leoni.

All the places of amusement in town to-night felt the effects of the coming of Buffalo Bill and his Wild West for the week. There is to be no change in town this season.

W. H. Crane and wife are now located at their beautiful Summer home at Cohasset.

Gertrude Quinlan spent Sunday with her family at Dorchester, and to-morrow she sails for Europe with Mr. and Mrs. Gustave Ludgen.

H. H. Crosby, dramatic editor of the Post, and Mrs. Crosby will sail for Europe on the Republic. They will go to Denmark and Sweden.

Among those who sailed on the Republic last week were Miss Emmett Gardner of Washington (formerly Jean Davenport), and Dr. George H. Lothrop, of The Brooklyn Bazaar.

The will of John Stetson was filed last week. There are no public bequests. The property, valuable from its use, the theatrical supply business, was left to relatives, a daughter being executrix. John C. Bodwell, clerk of the United States Circuit Court, was appointed executor.

The Merchant of Venice was played in Tilton last at the Grand Opera House one night last week by Jessie Miller and his company.

JAY BENSON.

ST. LOUIS.

Dagger Student at Delmar—The Lady of Lyons at Koerner's—Green Stock in Comrades.

(Special to The Mirror.)

St. Louis, June 16.

The Delmar Opera company gave a finished performance of The Beggar Student last week. Lloyd Williams made even a better impression than he did the opening week in The Mikado. Miss Bonner also did the opening week in The Mikado. Miss Bonner; she carried the Pain of Love's very effectively. The principals all worked hard and well together, but Charlie Reynolds, with her customary energy, easily stole the week's honors. Blanche Chapman's Countess Palmatica was an exacting character impersonation. Miss Delamotte gave a capital 22d century interpretation of Nyanga Nyanganyika. A scathing portrayal of Nyanga Nyanganyika. It was understood that Beggar Manager Billy Spencer, Director McGibbon were responsible for a delightful performance of Fatinitza last week. There chorus march introduced in the last act. There was no such march here with any again every during the past season. This week the old favorite, The Chimes of Normandy, is the bill. Lloyd Williams is the Gaspard, Miss Delamotte the Jean, while Clark the Marquis and J. Clarence Harvey the Count. Blanche Chapman and Carrie Reynolds will alternate as Germaine. Next week, The Wedding Day.

Koerner's Garden had a good week with The Lady of Lyons. Lloyd Keating gave a delightful impersonation of Pauline. She was especially strong in the dramatic climaxes and equally interesting in the lighter passages. Edward Ridley was fairly effective as Claude Melnotte. This week the Bostonians will present Robin Hood. The Comrades stock company revives Ingomar, with Lillian Logan in the title part and Richard Buhler as Jean.

The Green Stock company at Bellefontaine Park closed Comrades last week to good business. The play, though somewhat quiet for the regular patrons of this resort, was nevertheless pleasing. Deserving special praise were Jessie Connelly, Lillian Lawton, William A. Pullen, and Dolly Cole. Miss Connelly was handled Wilson and Tom Burrell were pleasing. The scenic was adequate and the effects were realistic. A great audience greeted the Green Stock company last night. Manager Woods and Manager Bellefontaine Sunday afternoon, the company put on The Prisoner of Love's Web. The cast: Bob Burnett, Charles Woods; James Dalton, William A. Pullen; Hawkshaw, Tom Burrell; Mister Jones, Frederick H. Hotor; Mr. Gibson, Jim Fitzpatrick; Tom Wilson, Fred Argyle; Lady Blanche, Dolly Cole; Lucy, Jessie Connelly; Mrs. Whittington, Lillian Lawton; Mrs. Wilson, Lucille Wilson. The piece was staged by Joseph Smith, Virginia F. Gunn, Isabelle Winlock, John Riley, and Dolly Cole.

William Riley Hatch, formerly of the Duquesne, has been engaged by Manager Kingsbury, of the Delmar Opera company, and he will make his first appearance next week in The Wedding Day.

Owing to Homer Moore's enforced and unexpected absence from the city Thursday the performance of selections from his new opera, The Puritans, was indefinitely postponed.

J. A. HANSON.

PHILADELPHIA.

Outdoor Amusements—Girard Avenue Closed and Park Theatre to Follow.

(Special to The Mirror.)

PHILADELPHIA, June 16.

Outdoor amusements are in full swing; there still being four places of entertainment open in the Quaker City, three of which are devoted to vaudeville. For the past two months Philadelphia will be a deserted theatrical village, as managers and professionals are out of town.

The Park Theatre, with Lemuel Eden, that has done fairly well with the aid of the handicap, closes by season June 21.

The Girard Avenue Theatre, with a supplementary season of two weeks under the management of Middleton and Burns, closed June 14, Manager William W. Miller then promotion of the house July 1, and promises many improvements. The following members of the Delmar Stock company have been retained for next season: Edwin Holland, Wyman Holland, Willis Callahan, Walter Hill, and F. E. Sheldon.

BALTIMORE.

Hebrew Performance Stops Suddenly—Rush for Box-Office—Nothing Doing This Week.

(Special to The Mirror.)

BALTIMORE, June 16.

A Hebrew company from New York started to give a performance of Othello at Ford's Grand Opera House Friday evening. The play progressed as far as the end of the first act, when the curtain fell and did not rise again. The audience grew restive and finally noisy. At length the management announced that the play could not proceed, owing to the illness of Madame Yiddish, the leading woman.

The audience at once made a rush for the ticket office, and it took several policemen to maintain order. The acting manager declined to refund any money in the absence of the real manager. It was finally stated that the cause of the stopping of the performance was the refusal of the players to proceed without their money. The audience was not a large one, and the players were fearful that the box-office receipts would not pay their salaries.

This was the last of three performances given at Ford's by the company. None was well attended.

There is absolutely nothing going on in the city this week.

HAROLD RUTLEDGE.

CINCINNATI.

Liberati's Band Replaced by Cincinnati Orchestra—A Short Strike Items.

(Special to The Mirror.)

CINCINNATI, June 16.

Liberati and his band concluded a highly successful engagement at the Zoo Saturday night, and gave way yesterday to the Cincinnati Orchestra, that military band, that pleased two large audiences. The engagement is for three weeks. Vaudeville this week and daily concerts make up the week's programme at Chester Park.

At Coney Island Professor Gaffney, Davenport, the high wire artist, and the Ladies' Trio are still giving daily performances in addition to the regular vaudeville bill.

Selma Herman is enjoying a "few weeks' rest" in this city. She cancels closed in the West last week.

A small strike among the decorators that are putting the finishing touches to the new Grand Opera House because of the importation of some non-union men from New York. The trouble was speedily adjusted, however, and the work is now practically completed.

H. A. SUTTON.

THE SWEDISH DIALECT.

Some ten years ago an actor of undoubted ability conceived the happy thought of portraying the character of a Swede upon the American stage. He at once wrote a play and subsequently produced it, and it was followed by two others with more or less success. The character was new, and the people flocked to see it; many of them had not known what a Swede was up to that time.

As this actor was the only exponent of that odd character the general public immediately came to the conclusion that it was correct. The newspaper critics at that time knew so little about it as the people, and in consequence the dialect and method of interpretation employed by the actor became standard to them. The original was a very bright man and displayed in the creation of his part good character delineation, and I will also admit that he had a pretty good dialect for one who was not a genuine Swede. But the mistake was in his makers of many words and sounds that confounded the American public, and made it compulsory for any actor following in the same plane to adopt his methods.

The pronoun "I" is the letter nearly universally known; it is the one letter that is used more than any other and is usually pronounced "Ay" for no reason whatsoever. "I" in Swedish is pronounced as "O" and means "in;" therefore a Swede speaking "I" would naturally say, I never knew it "O," but upon being informed that it was pronounced "I" (I) rushing in to say, if he can pronounce it "I" as an English speaking person would "I" say he can, because "Ay" in Swedish has the same sound as "I" in English. "Ay" is an exclamation of pain like "ouch!" The "I" is also employed in the word "like," pronounced "lake." In all my association with the Swede in real life, I have never heard one say "lake" for "like."

There are many words in the Swedish vocabulary that are pronounced identically the same as in English. The spelling, however, is different. I may mean "I" or "eye," a possessive "dog," "I" means "in" and "in" means "in" and "in" means "in" as in English, and would be used without change. When the party arrives he exclaims the most endearing terms in with the sisters and speaks what are not used in the "mother tongue," such as "i," "y," "th," "j." has the sound of "y," "y" is unknown, but when spoken to English it is given the sound of "i" or "I," until after much practice it is finally overcome, as are all other defects.

The Swedish "j" is very sharp, the "j" is very soft and the "y" has the sound of "y." The ordinary Swedish peasant comes to this country spurred on by ambition to become rich, and is encouraged as he gets up the language as quickly as possible as he is ashamed of his dialect and does not try to improve after acquiring it, and that is the type mainly to be seen.

There is another and a better class that have gotten partially learned the language before leaving Sweden or that do so soon after their arrival. By studying they eventually overcome the dialect parts of it and appear to distinguished from other Americans, but for a long time there is a fairly good chance of detecting a peculiar sound. Such "y" sounds like "e" and "i" sounds like "y" would be pronounced "evil," and "th" and "j" is sounded like the English, only exaggerated.

The writing of the Swedish dialect drama and the "j" as above, which was incorrect, according to the story of the play which was his account of the character was supposed to have been born among the upper class of Swedes in North Dakota, hence his dialect. He would not have acquired the sound of "y" among them, because the play author he would not read or write English. Let us hope that the Swedish dialect sketch of the future will study this out and not make the mistake again. Two wrongs will never make a right, you know.

ERVIN ERICSSON.

COMPANIES CLOSING.

The Power Behind the Throne, at Sault Ste. Marie, Mich., June 9.

Lewis Morrison in Faust, at Crockston, Minn., June 8.

The Daisy Farm, at Cheyenne, Wyo., June 7.

A Man of Mystery company closed a successful season in Detroit on June 14. The company will open next season early in September. Percy Herbert and Alvin Wyckoff have, with a few other members of the company, been re-engaged.

Railroad Jack (Eastern), at Corning, N. Y., June 16, to reopen at Marion, O., Aug. 4.

Henry W. Savage's Castle Square Opera company, at Cleveland on June 7.

AMONG THE DRAMATISTS.

Leo Arthur is to make the dramatization of "Huckleberry Finn." This will be staged next season.

Stanislaus Stange has written a play for Sarah Bernhardt, who will present it during her engagement in Norway next season.

PROFESSIONAL DOINGS.

Photo by Johnston Studio, Baltimore, Md.

Katie Rooney, the subject of the above portrait, is a daughter of the late Pat Rooney and has inherited much of her famous father's talent. She is a decidedly clever and versatile comedienne, a good singer and dancer, and an excellent mimic. Her imitations of her father are especially happy. Miss Rooney has starred in farce comedy and is a vaudeville headliner. For next season she has been engaged by Klaw and Erlanger.

Howard Hall's season in The Man Who Dared will open early in August. The lions that proved a feature last season will again be used, and in addition a new large male lion has recently been purchased for next season's production, and the scenery will be entirely new. Among those already engaged for the company are Will H. Vedder, R. H. Bowling, Clara Joel, and George Busbee. The attraction will again be under the direction of Henry H. Winchell, with Henry Pierson as business-manager.

Michael Angelo Salerno and Antonio Salerno, two young Italian actors, appeared at the Windsor Theatre last Monday evening in The Bravo of Venice. They hope to make a tour of the country next season, presenting Italian plays.

F. L. Shriver, correspondent of The Mirror at Pittsfield, Ill., and President of the K. of P. Opera House Company of that place, was in the city last week combining business with pleasure. He states that the fine crop of wheat in the West this season makes the theatrical outlook for next year very bright indeed.

Mabel Strickland originated the part season in Pot Luck's Inn the role of a dainty German ingenue. In Ping Pong, produced last week at the Studebaker, Chicago, Miss Strickland has a coarse, many slavey character. In both parts she has been successful. The quick transition from high to low comedy shows more than ordinary versatility.

Jefferson de Angelis in The Emerald Isle will open the next season at the Herald Square.

Edward W. Rowland is in town arranging for the electrical and mechanical effects to be used in the forthcoming production of Over Niagara Falls, which will open at the Alhambra Theatre, Chicago, the week of Aug. 17.

Smith O'Brien in The Gamekeeper will open at Racine, Wis., on Aug. 31. Thomas J. Smith in The Gamekeeper (Western) will open on Sept. 7 at Kenosha, Wis. Mr. Smith and Mr. O'Brien are in town rehearsing new songs for their respective plays next season.

Arthur Miller, who was business-manager of The Strollers the past season, is now at the Casino as the representative of Nixon and Zimmerman's interest in A Chinese Honeymoon. Mr. Miller comes to town every day from his Summer home at City Island.

Blanche Bates will appear next season in a play by Francis Powers.

The Wagner season at Bayreuth will begin July 22 and will include The Flying Dutchman, Parsifal, and The Nibelungen Ring. The latter will be given in July and repeated in August.

Charles Klein has gone to his Summer home at Merriwood Park, where he will work upon a new drama, to be produced next season by David Belasco.

Edwin Morgan and Ola Humphrey have signed with E. E. Forrester and the Mittenthal Brothers to originate the leading roles in A Desperate Chance, a new melodrama by Theodore Kremer, who is also at work on a new play in which they will star next Spring. The play is to be a high-class drama.

P. J. Kennedy has engaged a new Swedish actor named Helge Erickson, to come to America next season, to play Ten Nelson. Mr. Erickson lived for some time among the lumbermen of Northern Minnesota. For the last few years he has been acting in a prominent Swedish stock company.

Thomas Whiffen, who has been an actor in drama, comedy, and musical comedy, is now to enter the business department of the theatre. Next season he will be treasurer of the Marguerite Sylva Opera company, as assistant to W. D. Mann.

Joseph Le Brandt's melodrama, On the Stroke of Twelve, was produced in England recently, and met with much success.

The Duquesne Garden has struggled with Matt Grau for his production of Wang. Midland Beach, Syracuse, Brooklyn and Washington have also arranged for the productions of Ill Capitan and The Isle of Champagne.

Bert Coote, who made a flying trip to this country, returned to England last Saturday on the Minnetonka. While here he negotiated for and secured several comedies and melodramas for production in London. He will summer and rest at his mother's residence at Taplow-on-Thames, returning in August to fill a special twelve weeks' vaudeville engagement, at the completion of which he will go to Australia, where he is booked.

Charles Collins and Gertrude Clemens were married at Greenville, S. C., June 11.

Paul Irving Aldrich, business-manager during the past season with York State Folks, and Ida May Packard, of Mansfield, Mass., will be married in that town on June 20.

W. J. Butler has just completed a comedy, entitled When the Captain Returns, which he expects to produce next season.

G. E. Lathrop and Jay Hunt sailed for Europe from Boston on the Ivernia. They will take in the coronation, the Cork Exposition, and will travel as far East as Constantinople via Switzerland, Southern Italy and Bulgaria.

Kitty Cheatham, assisted by Madame Nordica, Kubelik, and David Bispham, gave a most successful concert at the home of the Duchess of Somerset on June 13. Miss Cheatham's own songs were greatly enjoyed by the Princess Louise, the Princess Christian, the Duke and Duchess of Newcastle, and many other prominent British and American guests.

POINTS FROM A PLAY-READER.

Photo by Siegel, Cooper & Co., New York

Among the unsung artists of the stage—that army of men and women whose labor is of the greatest importance, yet whose names are never known by even the most interested patrons of the theatre—the play-reader occupies a place of large responsibility and considerable power. The position is one for which few men are fitted and one that fewer still are willing to undertake. The work demands a thorough knowledge of dramatic literature, a perfect familiarity with the mechanism of the stage, a finely developed critical sense, exquisite taste, and—most difficult of all—an accurate appreciation of the state of the public mind in all its varying fads and fancies. Thus the play-reader must be sufficiently well schooled in the art of the drama to have the established ideals and convictions of the scholar, and at the same time he must be enough of an iconoclast to be willing to destroy his dearest ideals when they are opposed to the public's whim.

Really competent play-readers are, therefore, as rare as are really competent playwrights. And while one playwright may supply dramas to several theatres, every producing theatre must needs have its own play-reader. The result is that the number of capable men is far smaller than the number of positions to be filled, and many such posts are occupied by incompetents.

One of the most prominent—because one of the most experienced and thoughtful—play-readers in New York is W. T. Price, who was for seven years A. M. Palmer's play-reader, and who now occupies a similar position on the staff of the Manhattan Theatre. During his long service in his trying occupation Mr. Price has read thousands of plays, and from the great mass of good, bad and worse manuscripts he has selected many that have become famous on the American stage. It is the hope of discovering such an one that makes the work of the play-reader bearable, and in a way even exciting. Mr. Price finds much to enjoy in his work, however, besides this element of chance. To a MIRROR reporter he said the other day that he had never yet read a play that did not interest him either by reason of its virtues or its faults. "And," he declared, "I read every manuscript that comes into my hands from beginning to end, searching for the kernel of originality that may be hidden there."

"Do the managers themselves read the submitted plays after the play-reader has passed upon them?"

"Only the few that the play-reader culls from the many," replied Mr. Price. "It is the duty of the play-reader to guard the manager's peace of mind, and most managers have a horror of reading plays. Lester Wallack was once asked by a friend to read a play. His instant reply was, 'Not for the wealth of the Indies!' Even if a play is worth considering—as a play merely—the chances that it will suit any one particular manager, theatre or star are very small. But every play submitted passes through the manager's hands, and he, of course, makes the final selection. The play-reader, after carefully going over the manuscript, writes an outline of the plot and brief comment upon the merits or demerits of the work and passes it over to the manager. This process is largely a matter of courtesy to the writers, but the element of business is definite. An available play is occasionally found.

"I have noted with great interest the steady increase in the proportion of available plays among those submitted during the past few years. When I began reading for Mr. Palmer, fifteen years ago, hardly one play in five hundred was suitable for actual production. At present there is an actable play—or at least a possible play—in every hundred. Of course a play may be in every respect a perfect piece of work and still be quite useless to any particular manager, or indeed to all managers. Of stock plays there may be a considerable number well worthy of production. In that relation, if the stock theatre companies should or could elevate themselves to an artistic and productive plane there might be results, and many plays otherwise lost could be saved. Many a really good play has been lost to the public because, in the change of style, it became old-fashioned before its author got a hearing for it. But as a general thing a really good play finds production sooner or later, and if there is a really fine play lying neglected somewhere I should like very much to acquire an interest in it, no matter how obscure its author might be."

"Then you believe that the unknown author has a chance?"

"Most assuredly," answered Mr. Price. "The relation of the author to a play is a secondary consideration. It has its bearing, of course, and its value, but the name and fame of an author never won success for a poor play, nor has an unknown author's name ever been a handicap to a really good play.

"The man who knows little or nothing of playwriting is apt to place an extraordinary and preposterous value on his play. The professional should know the difference between good and evil. The amateur does not. Every one knows a little of play writing—about as much as Strabo knew of modern geography. In short, the majority of those who send in plays understand the art of the drama about as the Frenchman, who, while he can make himself understood, boasts that he 'spiks no Inglish.' Many do not seriously regard it as an art at all. They think, with one of the characters in Mr. Howells' 'Story of a Play,' that its principles can be learned at a glance. Such persons, if they persevere, write something like a dozen plays before it dawns upon them that the drama has laws as distinct as the laws which govern the functions of the air, water, electricity or what not. The usual period of this unaided apprenticeship to the drama is rarely less than ten years. Then the writer begins to know something. Any one who has watched the careers of those who have become authors; any one who, as a play-reader, has had to examine their recurrent efforts, knows the truth of this statement. It is almost impossible to write a good play without this experience of practice. He must acquire the professional point of view as to material and methods. He must learn the art of selection in order to avoid wasting time on subjects that cannot be other than distasteful to the public. He must know the plays of the past and present so that he may not repeat an old tale. The art of playwriting must be learned by hard work exactly as any other art is learned."

"But there have been successful plays written by inexperienced authors," suggested the reporter.

"Yes," answered Mr. Price promptly, "there have been accidental successes. But the man who makes an accidental success in playwriting is lost. His material may have presented no problems in the art. If he wrote his play without knowing how he is a dangerous quantity. But if he understands his art a first success means a career, for plays were never in greater demand."

"Yet the managers continue to reject good plays," said the reporter, "as is shown very conclusively when plays that have been refused by most of the best managers are put on by newcomers in the field and win success. The occurrence is not infrequent."

"Very true," answered Mr. Price. "The manager buys only what he needs. If he does not want a play that ends it. There is no room for discussion. A particular play may not be wanted at a particular time. It depends a good deal on the degree of merit. I have among my books two volumes of rejected plays published in London in 1818 to demonstrate that the managers of that period did not know their business. Such plays, like the poor, we have with us always. Never was the standard higher than it is to-day, at least in certain requirements. To play a full season in New York and to last for many more on the road demands excellence. The standard is so high, the reward so great, that American authorship will soon feel the stimulus. Within ten years our development will be astonishing. We are to excel in mental and spiritual things as in material things. A period of achievement is at hand, but it will not arrive until we submit to and acknowledge playwriting as an art.

"The American temperament and habit of mind are slow to recognise authority, but the drama has a genius of its own that is higher than the genius of any man, and so art is about to prevail. Then we shall have dramatic geniuses, not before. Genius reaches its highest results on the Continent, for there it is rooted in a soil of art. We are coming to it—genius guided by art. Art in playwriting has just begun with us."

"That is not very encouraging to the hundreds who send in immature plays."

"It is not meant to be. If a man is foolish enough to believe that he can dash off a play without possessing the art he deserves penury and disappointment. He may as well try to make a living by flying a kite. Let him quit dreaming for a support, and come down to work. In the meanwhile, let the amateur send in his plays. By the time he has had a dozen rejected he will quit abusing the managers and begin to abuse himself. Encouragement is a very difficult and delicate thing to venture on with the amateur. It is impossible to help him, except, in returning his plays, to teach him. Of what use to advise him to make certain changes when he would only make it worse, knowing nothing of the art? When not only one thing in his play is wrong, but a hundred things, a thousand things, everything—it matters not how good the material is.

"You cannot imagine how wrong a play can be. The writer may be a very sensible person, but his art is insane. All that you can do is to read his play. Let the amateur send them in. The manuscript will be read, not merely glanced at; all success for author as well as manager lies in that manuscript. It is a simple matter. No 'influence' is possible. I remember, at Palmer's Theatre, a young writer who used to appear annually with a letter of introduction from the Governor of North Carolina. Do not imitate his example. The play is the only thing that has any influence. It recommends or damns itself, needing no outside help in either event."

A FREE TEST OF HYDROZONE.

As a mouth and tooth wash "Hydrozone" not only kills all bacteria that destroy the teeth, but has a bleaching or whitening effect and is absolutely harmless; while as a cleanser for wounds it is the best germ destroyer known. Its action in cases of throat trouble is wonderfully prompt and effective, while for skin diseases, prickly heat, hives, etc., it acts like magic. It will promptly allay irritation from mosquito bites. The fact that it is absolutely harmless makes it a safe family remedy. A trial bottle will be sent you free if you mention this publication and send ten cents to cover postage. Address Professor Charles Marchand, 37 Prince Street, New York.

ENGAGEMENTS.

Richard Clarke, by Eduard Waldman.

Roger Barker, Anamá Blossom, Irene Marshall, Mayme Childress, and John Bobisch, for the Chase-Lister companies.

The Bachelor Club Quartette, by Arthur C. Alston, for At the Old Cross Roads.

For Codfish Aristocracy: Mr. and Mrs. James Mack, Viola McDonald, Della Lee Campbell, Jessie Weston, Lucia Hartford, Marguerite Brown, Amy Haddon, Anna Howard, and Nell Gilmore.

Selmar Romaine, for The Little Outcast.

William Crawford Weedon, for leading tenor roles with The Bostonians next season.

The Althea Twin Sisters, for When Reuben Comes to Town.

By Fred C. Whitney, for When Johnnie Comes Marching Home: Zetti Kennedy, Ada Palmer Walker, Frederick Perry, Lucille Saunders, and Thelma Fair.

By Shipman Brothers: John D. Dell and Oliver M. Paul, for A Hot Scotch Major; E. A. Locke, for Puddinhead Wilson; Percy Ward, Madge Corcoran, and Warren P. Lake, for The Prisoner of Zenda.

Joseph P. Harris, as business-manager for Foxy Quiller.

Kate Condon, for The Emerald Isle.

For R. J. Carpenter's attractions: Ernest Fisher, with Mr. Plaster of Paris; Charles Lindholm and Mabel R. Griffith, with For Her Sake (Eastern); William Lloyd, with A Little Outcast (Western), and Ruby Miguel, with For Her Sake (Western).

Vesta Stanton, for The Power of Truth.

Maude Duval, a Washington society recruit, for The Sleeping Beauty and the Beast.

Robert Craig, Harry M. Morse, Delbitt C. Mott, Harry Webster, Harry Tunay, Harry O'Keefe, Florence Leslie, Mabel Kent, Ollie Craig, Mrs. J. Robinson Haywood, and Lillian Shipman, and Leon Friedman, advance man, for Old Jed Prouty.

Harry Sutherland, as advance man for Down by the Sea.

Perry Alexander, to play Dave Bartlett in William A. Brady's 'Way Down East.

Clarence Weston, as musical director with The Strange Adventures of Amos Shuster.

Edith and Esther Benson, re-engaged for Morrison's Faust.

Leander de Cordova, to play Faust with Lewis Morrison.

Irene Timmons, for When Knighthood Was in Flower.

Ernest Lamson, re-engaged by Fred R. Wright for his original part of Lem Dunbar in York State Folks.

Dore Davidson, to direct the production of Katie Emmett's new play, From East to West.

J. Frances Hayes, as musical director of Hunting for Hawkins.

Charles W. Boyd, by P. S. Mattox, to do the advance press work for Bertha Creighton, in Would You for Five Million, and his other attractions.

Maud Gilbert, as leading woman with Chauncey Olcott.

Delia Stacy, Emma Selbert, Lillian Tyll, Marguerite Brown, Jessie Weston, Lucia Hartford, Anna Howard, and Amy Haddon, for Codfish Aristocracy.

Violet Dale, who returned from London a few weeks ago, signed yesterday to play Randol Milhau's part in The Liberty Belles next season.

Herman Hirschberg, with Mildred Holland.

James Traxler and Selmer Romaine, for The Little Outcast.

Chester Lee, for Colorado.

Cecil Owen, Ethel Barrington, and Jessie Lansing have been re-engaged by Wallace Munro for Rupert of Hentzau next season.

R. L. Walton and B. Snader, for The King of Detectives.

Frank Hilton, for Uncle Tom's Cabin.

Foster Lardner, for Notre Dame next season.

Edward J. Hein, for Colorado.

Frances Whitehouse, for the role of Marguerite in Lewis Morrison's Faust, next season.

Harry Guynnette and Girard Cameron, for Beyond Pardon.

For Kirke La Shelle's production, in September, of Sergeant James: Henry Kolker, James Manning, Leslie Morosco, August Balfour, George Barr, George A. Yielding, Alfred Moore, Frank Bonn, Joseph Selman, J. B. Cornell, Ellen Beyer, Nina Duane, and Lucy Harris.

Engagements made last week through the Actors' Society were as follows: Richard Golden, for Elitch's Gardens, Denver; Grace Kalais, with Chester De Vonde; Thomas Coleman, for Beautum in Corlanton; Judith Berolde, with Frederick Warde; Howell Hansell, for the Woodward stock company; Edmund Breese, for the Castle Square Stock company; Frances Whitehouse, for the Huntington Stock company, and J. H. Montgomery, with Al. H. Wilson.

IN SUMMER PLACES.

Louise Skillman, who has spent the Winter in the South, is now at Jennings, La., and will remain there until August, when she will return to New York to begin rehearsals with The Village Postmaster, playing her old part, Louisa.

Maud Durand is at her home, Peru, Ind., for the Summer.

Edytha Ketchum, the young Brooklyn girl who recently played Alice Donelly in a production of The Sporting Duchess at the Columbia Theatre, is spending the Summer in the Catskill Mountains. Next season Miss Ketchum will play the lead in One Day in June.

Maxie Trumbull has gone to Indianapolis to spend a few weeks with her mother.

Mr. and Mrs. Osborn Searle (Frances Desmond) are spending the Summer at their home near Boston.

Ina Brooks is visiting her parents in Dallas, Texas.

Anna Lloyd, who will originate the soubrette part in A Hot Scotch Major next season, has gone to the mountains for a few weeks' rest.

James K. Hackett has returned from his vacation in Canada and will spend the Summer in Europe, going first to Paris and returning to London after the coronation is over.

Richard Lambert, business-manager of A Hot Scotch Major, left last Wednesday for his home in Grand Rapids, Mich.

Estha Williams will leave early in July for a three weeks' stay at Mt. Clemens. From there she will go to Atlantic City for the rest of the Summer, remaining there until rehearsals are called for her second starring tour in At the Old Cross Roads, which opens late in August.

Jacob Litt and his family are at their cottage at Watch Hill, R. I., for the Summer.

Frank J. Wilstach will spend the Summer in the Catskills.

Mr. and Mrs. R. Guy Caufman will spend their vacation at Atlantic City.

W. A. Wesley will summer in Vermont.

Mr. and Mrs. Frederick Backus (Virginia Westbrook) are summering with Hal Reid in his cottage at the Highlands of Navesink.

Helen Grantley, who has just closed her season as leading woman of the Charles B. Hanford company, will spend the Summer at her cottage at Allenhurst, N. J.

John W. World and Mindell Hastings spent last week at Mammoth Cave, Ky.

Emma Sardou is resting at her Summer home in Plainfield, N. J., where she will remain until her cottage at Asbury Park is ready for occupancy.

Carlotta Nillson, the past season with Mrs. Fiske, will sail for Europe July 2 on the *Majestic*. She will visit London, Paris, and the Norwegian fjords, returning here in September.

George H. Summers will spend his vacation at Muskoka Lakes, Canada.

Spencer Walker is spending his vacation at the Hill Side Cottage, near Springfield, O.

Cora Quinten, the star in The Fatal Wedding, and her mother, Louie Kate Quinten, are recuperating at their home at the seashore preparatory to commencing rehearsals for the coming season.

Garland Garden and Laura Lauraine are as usual passing the Summer at Freeport, L. I.

Bertha Creighton has left for a two months' stay at Lake Pleasant in the Adirondack Mountains. Miss Creighton is accompanied by her mother and brother, Walter Creighton.

P. S. Mattox is staying at Patchogue, L. I., for a few days.

Minnie Victorson is summering at her home at Great Neck, L. I.

Eleanor Moretti and her sister, Violet Rand, are spending the Summer at Port Washington, L. I.

Mr. and Mrs. Fritz Williams (Katherine Florence) are at Port Washington, L. I., for the Summer.

John Malone is summering at Paradise Valley, Pa.

MT. CLEMENS.

The season at Mt. Clemens, Mich., opened with a boom, and after a very prosperous theatrical season Mt. Clemens will have more than its share of player folk until late in September. The hotels all have a Saratoga appearance, with many prominent New Yorkers leading the fashion. Actors suffering from many ailments are getting well and having for Summer engagements daily. A few of the theatrical people here are Bobby Gaylor, Maurie Levy, Charles T. Aldrich, Nat M. Wills, W. S. Campbell, Trovolo, Bobby Mack, Matt Snyder, Pearl Stone, Matt Berry, John Cundy, Sherman Wade, John Leonard, Abe Levy, W. C. Cameron, Laura Langdon, Charles A. Mason, Rose Sydell, Judia Langdon, Mrs. Neil O'Brien, Mary O'Brien, Eva Davenport, Joe Rosino, W. E. Malloy, Will White, H. S. Newmister, William Grossman, Leslie Mayo, Sadie Hasson, Nick Norton, De Witt Cook, W. Swor, of Swor and Stone, Curtis and Fred Mack, of the Vandyke and Eaton company, Spencer Brothers, Herbert K. Betts, J. A. West, Charles W. Young, Harry Collins, Vincent Bryant, Julius Hurtig, of Hurtig and Seamon; Hal Stephens, Hattie Williams, the Six Vans, and Harry Von Tilzer. Many of these are accompanied by their families. Lew Dockstader, Kara, and O. K. Sato are expected every day. Harry Seamon, of Hurtig and Seamon, Seymour and Dupree, Frank Hurbert, Dave Lewis, and Charley Cragg have just left. Mrs. Nat Wills and Rose Sydell met with an accident last week while driving a spirited horse. The horse became frightened at some children and run away, upsetting the carriage and almost colliding with Maurie Levy and wife. Miss Sydell says she will not forget the runaway for some time, as she has a swollen ankle, lost $65 in cash, and a watch and chain. Mrs. Wills is happy to think she escaped with only one fractured rib. Frank Herbert while here for his annual course of baths was booming a certain town in New Jersey, until he saw a string of green bass caught by Nick Norton, Nat Wills, and W. S. Campbell. Nick exclaimed: "Herbert, how is that for a catch? Forty-three bass, and the smallest one one and one-half pounds." Frank gave a grunt, and said: "Our smallest Jersey shooters will beat that small one just a half pound." In the rear of the Cameron cottage can be found what the actors call a real baseball park, with a game every day. Recently the actors beat nine of Michigan's prominent lawyers by a score of 20 to 15. Nat Wills and Charley Mason are the real "grandstand players." The Lakeside and Avery hotels are preparing to give vaudeville performances during June, July, and August. The Wallace Circus played here on June 2 to two fine crowds. The performance was fine. Seventy-nine show folks attended the circus, and between the main performance, side shows, concert, and dressing-rooms they all had a fine time.

CHARLES W. YOUNG.

THE STOCK COMPANIES.

A successful benefit was tendered to W. A. Mortimer, of Corse Payton's Theatre company, at Payton's Fulton Street Theatre, Brooklyn, last Tuesday evening.

The second annual benefit to George Davidge, treasurer of the Spooner Stock company, will take place at the Bijou Theatre, Brooklyn, next Monday evening. Among those who have volunteered to appear are Edna May Spooner, Cecil Spooner, Augustus Phillips, Jessie McAllister, Harold Kennedy, Ben F. Wilson, and Claude Thardo, of the Spooner forces; Thomas T. Hayden, the blind actor, assisted by Jessie Balmer; Ford and Dot West, and Frank Fogerty, as well as others who are to be selected from a long list of entertainers that have expressed a desire to appear. It is not unlikely that Mrs. Spooner's contribution to the programme will be a one-act play, new to Greater New York, in which she will be supported by members of her company. The indications are for an audience that will crowd the house, as Mr. Davidge is one of the most popular box-office officials in Brooklyn.

Herman A. Sheldon, for two seasons character man at the American Theatre, terminates his engagement at that theatre at the close of the present season. He will summer in the Catskill Mountains.

Abbie Marshall, an Australian actress, is said to have made a record for quick study with the Arthur Maitland Stock company last week. At two hours' notice she studied the long and arduous part of Kate Kennon in The Girl I Left Behind Me, and without ever having seen the play, enacted it almost perfectly in regard to lines at the matinee and dead letter perfectly at night.

George H. Bowe has been engaged for the Lawrence Grattan Stock company at Utica, N. Y.

Frank Kingdon and William Courtenay and their company gave a "green-room reception" at the Albany, N. Y., Press Club on Saturday night at the close of their performance at the Empire Theatre in Lady Windemere's Fan. The third act of the play was repeated for the benefit of the Press Club members and guests in the large assembly room of the club, and was followed by some uncuous humor from Tom Wise, the comedian; good and new stories by William Courtenay, and songs and recitations by Rankin Duvall, George Osbourne, Jr., and Charles J. Wilson.

The Herbert Stock company, that was organized by George W. Herbert to play during the Summer at Schenectady, N. Y., is to be transferred to the Harmanus Bleecker Hall, Albany, on June 23 for an indefinite run. The Schenectady papers have been very emphatic in their praise of the company, and have said it was too good for the prices that were charged. When Mr. Herbert discovered that he had an artistic success in the company which did not remunerate him, he decided to present As You Like It in first-class theatres and also in Summer gardens. He is practically choosing his own time to fill in until June 23. The company was to have played at Saratoga throughout the week of June 9, but owing to the fire that destroyed the Theatre Saratoga only five performances were given, and those in the Broadway Theatre. Mr. Herbert generously devoted nearly all his receipts to the sufferers of the fire. Included in the company are Bijou Fernandez, Leslie Bingham, Mattie Earle, Ernest Hastings, Hugh Ford, George B. Spencer, Ralph Dean, and Joseph Weaver, who directs the stage. Mr. Herbert states that he intends to make the Herbert Stock company his trade-mark, and will tour the country with it next season with several new plays.

Through an omission, a review of Edwin H. Curtis' portrayal of General John Morgan, C. S. A., in the Spooner Stock company's production of A Daughter of the South at the Bijou Theatre, Brooklyn, week before last, was not given in THE MIRROR. His performance, however, was very creditable indeed.

Laura Nelson Hall has severed her connection with the Herbert Stock company, and will play leads with the Columbia Theatre Stock company, Washington, D. C., during the rest of the Summer.

Charles Hallock has been engaged to play the heavy roles with the Greenwall Stock company at the American Theatre next season. Lawrence Marston has been re-engaged as stage director of the company.

FUNERAL OF ODELL WILLIAMS.

On Wednesday evening, June 11, preliminary services were held over the body of the late Odell Williams in the Masonic Temple, at Twenty-third Street and Sixth Avenue. Mr. Williams was a prominent member of Putnam Lodge, Amity Chapter, Columbian Commandery. The order, therefore, took entire charge of the funeral arrangements.

The Masonic service for the dead was read by Past Master Joseph Banks, who also made a brief address in which he spoke eloquently of the character and personal qualities of the dead actor. The musical part of the service was rendered by Lottie Vincent, John McKeever, and Fred Highland. The casket was covered with floral offerings from the friends and professional associates of Mr. Williams.

Owing to the fact that the service was under the auspices of the Masons, a great many players refrained from attending, believing that the ceremony was to be private. There was, nevertheless, a considerable gathering, in which were Ezra Kendall, Eugene Canfield, Tim Cronin, Charles Wayne, Charles MacDonald, John La Clair, James Dolan, Frank Gardner, George Fuller Golden, Maude Bingham, Mrs. Beaumont Packard, Louise Galloway, Helen Weatherby and Jessie Weatherby. Zenaide Williams, the widow of the dead player, was present at the service, though she was almost prostrated by grief.

The remains were taken later to Mechanicsburg, O., accompanied by Mrs. Williams and her sister, and were there buried by the local lodge of the Masons.

A TALENTED PAINTER.

One of the most talented young women now in New York is Miss Grace Wishaar, who three months ago was married in Seattle, Wash., to Oscar Graham, a young actor who was then doing stock work with the Ralph Stuart company. Miss Wishaar was a scenic artist of some Western repute, especially for her beautiful figure work. An example is the drop curtain at the new theatre in Spokane. The subject is "A Reading from Homer," and it is considered one of the handsomest pieces of work of its kind. A year or two ago she worked with Frank Dodge at the Manhattan and Herald Square theatres here. Now she is painting miniatures on ivory. She has just completed one of Amelia Bingham and one of Grace George, and is at work on one of Mrs. Fiske. The leading photographers and critics who have seen her work have pronounced it as exceptional. It is in miniature work that she excels, and she has made it a special line of art in which field there seems no doubt that she will achieve fame.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET

(BETWEEN BROADWAY AND SIXTH AVENUE).

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $25; Half-Page, $50; One Page, $100.

Professional Cards and Managers' Directory Cards, 13 cents an agate line, single insertion; $1.50 a line for three months. Four lines (the smallest card taken).

*Reading Notices (marked *, †, or ‡), $1 cents a line.*

Charges for inserting portraits furnished on application.

"Preferred" positions and black electrotypes subject to extra charge.

Book pages close at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 7 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.20 per annum, postage prepaid.

Published every Tuesday.

Telephone number, 611, 18th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Cockspur St., Regent St.; Anglo-American Exchange, 1 Northumberland Ave., Trafalgar Sq.; Bennett's Theatrical Agency, 23 Haymarket, S. W. In Paris at Brentano's, 37 Avenue de l'Opera. In Liverpool, at Lewis's, 69 Lime St. In Glasgow, Aitchison, Austin & Co., Hope St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - - - JUNE 21, 1902.

Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR *from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. The address will be changed as often as desired.*

CONFIDENT WITH THE PUBLIC.

THAT clever actor and no less clever man, RICHARD MANSFIELD, the other day, in a letter to the *Herald*, took the public into his confidence and confessed some impatience with acting and actors, reflected upon certain sorts of newspapers, and on the whole stirred up the animals generally. But no one that has not seen Mr. MANSFIELD'S letter should jump to the conclusion that Mr. MANSFIELD on the whole was unjust or erroneous in his statements, pessimistic as was his epistle to the public.

Mr. MANSFIELD expressed the belief that theatres would continue, "but the art of acting is diminishing every day," said he, "and bids fair to disappear entirely." This is a somewhat radical assertion, and can hardly be accepted as sound, although it is true that good actors and artistic acting are seen less and less on the stage. There is hope that the few good actors will live and continue as exemplars long enough to furnish object lessons to the few of the younger generation of players that have talent and the studious habit that alone makes talent artistically valuable. And in the very face of Mr. MANSFIELD'S reiterated assertion that he purposes to retire from the stage after the expiration of three years, there is hope in many quarters that he will also continue indefinitely to delight the public and instruct those so fortunate as to be associated with him.

There is a great deal of truth, however, in much that Mr. MANSFIELD says. In present circumstances the theatre and acting must degenerate. Mr. MANSFIELD lays the blame for degeneration on the newspapers, which, from the inference he points, do not know good acting when they see it, and thus are prone to praise mediocrity and to pay too much attention to trivial and superficial things in the theatre at the expense of the better things. The chief reason why the stage is degenerate, however, is because it is absolutely commercial. It is in the hands of mere merchants. Mr. MANSFIELD does not say this, but there is not a shadow of a doubt that the fact is graven on his apparatus of thought indelibly.

Mr. MANSFIELD is right about the pretension and general lack of ability of many actors, who are indolent, conceited, and of no artistic utility in the theatre whatever. But the conclusion that most laymen that read Mr. MANSFIELD'S letter would naturally reach is that all actors, with the exception of Mr. MANSFIELD and a very few others, are of this sort, which is not true. There are, it is gratifying to know, many earnest, painstaking, studious and promising actors. If there were not, the stage indeed would be in a bad way with its other misfortunes. There are, however, far more of the sort of actors against whom Mr. MANSFIELD inveighs than there ought to be. But the increase in their number—and that increase is almost appalling—is also due in a large measure to the cut-and-dried system and the boosting of mediocrity and the care only for the superficial that characterise commercial control. Mr. MANSFIELD does not say this, but no doubt he thinks it with fervent thought.

Some of the details that go to the making of an actor, cited by Mr. MANSFIELD, are as interesting as they are necessary. He says:

> A person to succeed upon the stage should be possessed of good eyes, good teeth (minus gold filling), a good figure, a good voice (cultivated by competent teachers) and a slight knowledge of the French language (sufficient to pronounce properly monsieur, madame, au revoir, mademoiselle, etc.). He should know how to sit down and how to stand up, and have the manners of a being accustomed to good society. Upon the stage appearance is everything. One must possess the outward and visible sign. It is a fact that every gentleman should be an honorable man, but on the stage and in society every honorable man is not necessarily a gentleman. It is manifestly absurd for a person with the manners of a hostler to attempt to play the Admirable Crichton or for a down East schoolmarm to assume the role of the Lady Vere de Vere. And—given the education, the figure, the cultivated voice and the necessary polish of manner—the actor must in addition be the painter and the poet. Without imagination there can be no actor. By actor is meant actor, not a puppet. There is no school for actors. The actor executes one fit. Observation and experience do the rest. He must be willing to learn from the masters. His perseverance, his patience must be unending. To secure the precise meaning of a line, a word, a glance of the eye, a movement of the hand, he may have to try a hundred times for perfection.

Mr. MANSFIELD rightly asserts that there is nothing so harmful to the actor as flattery and ill considered praise, and he calls attention to the fact that on the French and German stages actors are sternly informed of shortcomings that they must remedy or lose position. Mr. MANSFIELD denies the violences that have been charged against him in his contacts with subordinates, and pertinently says that it is the duty of the producer in his relations to the public and to the author, as well as his duty to himself, to endeavor to provide for every character in a play a competent exponent. "This," he adds, "is often an impossible task, and it is also an expensive task. But he should not be abused because he tries to accomplish it."

Mr. MANSFIELD, like other artists, labors under great disadvantages in attempting to realise his ideals. He does not possess as much patience as some other artists possess, it is believed, and in some things he is apt to temporise with conditions that unquestionably are highly distasteful, if not offensive, to him instead of boldly and consistently opposing them. Proof of this was seen in his surrender, some seasons ago, to the dictates of commercialism, which he had formerly denounced and resisted. It must be said of him, however, that while he has been willing to adjust himself to obnoxious conditions in the business side of the theatre, Mr. MANSFIELD has been true to his artistic instincts and purposes, and has followed his own ideas as to plays and the manner of their representation. But it may also be said that it is comparatively easy for an actor-manager of his class to do this. For the commercial system to which he bows, the bow alone in the case of such an actor is all sufficient.

"BEAUTY."

A MANAGER noted for his association with what are called "beauty shows," which are assemblages of young women in pieces otherwise tenuous and of little moment, had an essay in the *Daily News* of Saturday on the subject of "Beauty and the Box-Office," in which some things of interest were stated. It is no criticism on the peculiar utilities of this manager to say that he refers to the young woman who figure in such attractions as "ladies," and no reflection on these beauties to call them young women. The manager's designation of them is of a piece with the intelligence that assembles them and the taste that makes the displays in which they figure profitable. It all belongs to the commercial idea that controls the theatre.

The manager in question quite truly states that a star achieves success by years of hard work and studious application; and that "where a woman possesses surpassing ability it matters little whether personal beauty is present or not." But beauty is essential in a chorus girl, he says, and he cites as examples "the picture girls in the front line" of an attraction now running on Broadway, which he refers to thus: "These are average samples of my selection."

Aside from the modest personal note that runs through the essay of this manager, there is much that is suggestive in that essay. "There are four essentials to rapid success on the stage," he says. "The first is beauty, the second is beauty, the third is beauty, and the fourth is talent." He prefers American young women to young women of any other nationality. He admires young English women for their lovely complexions, "but," he adds, "they can't walk. Women in that respect are very much like horses. How often do we see a splendid specimen of equine beauty, admirable to a degree when standing, but in action ugly to a similar degree." And more to the same tenor.

This essay on the whole is very illuminating, but it is defective in some respects. Ungraceful young women will find unhappiness enough in the fact that they are not graceful without the equine comparison, but even to them there ought to be solace in the fact, of which this connoisseur gives no hint, that grace may by pains and practice be acquired. The essay offers no sequel, moreover, in regard to the beautiful chorus girl's future as it does as to the future of the woman possessing surpassing ability and to whom beauty is not necessary. The talented, as everybody knows always achieve success progressively and indefinitely in ordinary circumstances. The fact that this manager suggests no future for the merely beautiful young woman, who certainly deserves a future, should give pause to the merely beautiful young woman who contemplates the stage as a career, and to whom "sudden success" might without thought erroneously mean permanent success.

HACKETT TO STAR ISABEL IRVING.

James K. Hackett, actor-manager, is extending his enterprises. On Saturday he signed a contract with Isabel Irving to star her for four years, beginning next season. Miss Irving will first appear in The Crisis, which is the play that Mr. Hackett will also use for his own star. Then there will be two companies in The Crisis. In one of them Mr. Hackett, as Stephen Brice, will be the star, while the other will be headed by Miss Irving as Virginia Carvel. Mr. Hackett considers that Virginia Carvel is really the star part of The Crisis. Miss Irving will begin her tour on Sept. 15, and a week later Mr. Hackett will open his season at the Chestnut Street Opera House, Philadelphia. Later on Miss Irving will appear in other plays. The business of her tour will be conducted by W. R. Lawrence, Mr. Hackett's New York representative. Mr. and Mrs. Hackett (Mary Mannering) will sail for Europe to-day (Tuesday).

BERNHARDT ROBBED; MAUDE ADAMS JULIET.

Last year's report that Sarah Bernhardt and Maude Adams would be seen as joint stars in Romeo and Juliet has been given out again, with more details. According to the new story the production will be made next October. Madame Bernhardt will be the Romeo and Miss Adams the Juliet. The play will speak French; the rest of the company English.

MUSIC NOTES.

Andrea Schneider, a pupil of Anna Lankow, has secured an engagement with the grand opera company at the Court Theatre, Berlin.

Puccini's Madame Butterfly, if completed in time, will be added to the repertoire of the Castle Square Opera company next season.

Jan Kubelik, it is stated, will not return to America next Fall. His European manager, Hugo Gorlitz, has booked him so fully that there will not be time to fit any American dates. Daniel Frohman, who was associated with Mr. Gorlitz the past season in Kubelik's management, has thus been defeated in his plan to bring the violinist over here next Fall.

Emilio Rivela, a noted bandmaster of Italy, has replaced Celeonge Cristoni as director of Ellery's Royal Italian Band, now touring in the West.

The musical season at Chautauqua will be of unusual importance and interest this year. A new cantata, by Henry R. Wheaton, entitled "The Prodigal Son," will be sung, with Winifred Bambrick, Ida Sheffield, Edward Strong, and Dr. Carl Duft as the soloists. Other singers who will appear during the season are Sarah King Peck and Elizabeth Brasure.

Apolito Alberti has signed contracts with R. E. Johnston for the Dan Reed concerts. He sang his first solo Sunday evening.

R. E. Johnston will take Dan and his band to the St. Louis World's Fair, where Dan will erect a music temple that will seat five thousand.

The third concert of the Litchfield County Choral Union, of Winsted, Conn., was held in the Winsted Armory on June 4. The society has a chorus of more than two hundred voices, under the direction of Richard P. Paine. The soloists were Mrs. E. Cunningham, Dr. Ian Jackson, Gwyllym Miles, and Hanns Bach. The members of the orchestra, of sixty pieces, had been selected by Emmanuel Bernstein from the orchestras of the Metropolitan Opera House and the New York Philharmonic Society. Arthur Mees conducted and H. Schmidt was concert master. Carl Stasny, of Norfolk, gave the entire programme for carrying out the plan of the Choral Union.

Beta Chapter, of the Sinfonia, the only musical fraternity in the world, was installed at the Chicago Auditorium Conservatory June 4. The fraternity has chapters in Boston, New York, and Philadelphia. The officers of the Chicago chapter are Fred A. Brown, President; Robert Hall Bowers, Vice-President; H. Robert Reitzel, Secretary; Guy Gerard Hills, Treasurer; Antonio Frandsen, Librarian; David Lisson, Warden.

Lieutenant Sautelle, leader of the United States Marine Band, made recently the welcome announcement that regimen will be barred from the band's programmes hereafter. He says, however, that the band may render some airs as encore numbers.

MRS. FISKE'S SUITABLE STARRING.

Mrs. Fiske on Saturday concluded at the Manhattan Theatre one of the longest and most successful seasons that she has ever enjoyed.

Mrs. Fiske opened her season at the Manhattan on Sept. 23 in Hermann, which in New York and on tour had 68 representations. Hermann was succeeded on Nov. 25 by The Unexpected Man, Mrs. Fiske, which was performed in New York and other cities 108 times. On her next, Mrs. Fiske revived her special performance, Divorçons and A Bit of Old Chelsea as a double bill, and A Doll's House. On her return to New York on May 6 for a brief supplemental season she revived Tess of the D'Urbervilles, which was extended from the week originally intended, for 15 to 20 performances. This was followed by Divorçons and Little Italy, which also ran for three weeks to very large patronage, with the interpolation of two remarkably successful performances of A Doll's House, which during the season has been represented 7 times. The whole number of performances of A Bit of Old Chelsea was 48, of Divorçons 38, and of Little Italy 36, and the total performances of the season were 278, extending over the extraordinary term of 30 weeks, 24 of which were spent in New York and 28 in other cities.

Mrs. Fiske will start to-day (Tuesday) for the Adirondacks, where she will take a needed rest before entering upon the activities preliminary to next season, which will be the most significant in her career. She will direct the production at the Manhattan Theatre of George C. Hazleton's new colonial comedy, Captain Molly, which will be produced and managed by Harrison Grey Fiske and in which Elizabeth Tyree will play the title part. Later Mrs. Fiske will appear in an elaborate production of Paul Heyse's historical drama, Mary of Magdala, which long has been in preparation.

MADAME JANAUSCHEK VERY ILL.

Madame Janauschek, who is very ill at Saratoga Springs, writes to friends in New York that she is anxious to sell some of her valuable jewels in order to obtain funds. Many of her jewels are antique and of great value.

QUESTIONS ANSWERED.

[No replies by mail. *No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* THE MIRROR *will be forwarded if possible.*]

K. M., Brooklyn: No.

L. L. P., Brooklyn: Sidney Toler is with the Bartley McCullum Stock company, Portland, Me.

CONSTANT READER, San Francisco: Alice Anther is not a sister of the late Belle Archer.

MRS. T. E. H., New York: Address Henry Miner Estate, care of the People's Theatre, New York.

A READER: White Whittlesey and Charles Wyngate are with the Alcazar Stock company, San Francisco.

E. O. H., Akron, Ohio: The actor you inquire about is not of the race he impersonates on the stage.

W. D. D., New York: Buffalo Bill first played in New York city at the Madison Square Garden in the Winter of 1886-87.

MATTHEW GIRL, Brooklyn: Charles D. Waldron is playing with the Pike Theatre Stock company, Detroit.

A SUBSCRIBER: No announcement of the personnel of the Murray Hill Theatre Stock company for next season has been made.

J. R. S., Brooklyn, N. Y.: The Kendals first visited America in 1869, when they appeared in A Scrap of Paper.

J. R., New York: Mrs. Patrick Campbell's address is the Royalty Theatre, London; Mrs. Langtry's, the Imperial Theatre, London; Olga Nethersole's, the Adelphi Theatre, London.

M. J. H., Philadelphia: The Lost Angel was not in Philadelphia on February 17, 1902. The offering at the Broad Street Theatre that week was Hey Fayn.

J. H., Chicago: 1. Robert Edeson appeared with Maude Adams in Chicago in The Little Minister in March, 1898. 2. William Norris played Peter Stuyvesant in The Burgomaster in Chicago in June, 1900.

L. W. K., Kansas City: Lottie Porter died of consumption in a public institution in Troy, O., on June 28, 1897. She was stranded with a company in Troy at that time, and failing to find an engagement, entered an institution, where she fell ill and died.

J. H., Cincinnati: There is no legal reason why you should not produce the translation in question, if it is not copyrighted. There is a moral reason why one person should not profit from the writings of another without securing his permission and compensating him therefor.

WHITEHORN: Ada Gray is the actress who has won note through many appearances in Mrs. Lyons. She was born in Boston in 1834 and went on the stage when fourteen years of age. She later played in a St. Louis stock company, afterward starring through the South in La Cruella Bonita. She has also assisted Shakespearean roles with Edwin Booth and other actors of note.

R. A. M., Cambridge, Mass.: No advice can be offered in your case, which is like that of many other young stage aspirants. The only thing to do, if you persist in following a stage life, is to persevere and work out your own future. No advice as to the manner in which or where you shall seek engagement would be of much value, in view of the fact that you have had some experience.

R. M. J., Waterbury, Conn.: A Country Sport was produced in Chicago in the month of December, 1898. It opened in New York December 26, 1898. The cast was: Harry Hardy, Peter F. Dailey; Cox Connolly, John C. Rogers; R. Jones Jenks, Frank R. Jackson; R. Washington Strutt, Richard Carle; "Andy," Lillie Allyne; Ann Clarke, Ida A. Hawley; Ben Bradley, James P. Caldshaw; Maggie McIntyre, Ada Lewis; Gladys Connolly, Agnes Peel; Elizabeth Alveright, May Irwin.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., from June 6 to 12, 1902.

A STUDENT SIR. By Charles J. Campbell and Ralph Skinner.

A STUDENT'S LOVE. By Theodore Kremer. Copyright by Cooke and Clinton.

ARE YOU? YES? MY SON. By Winfield Lester.

BUSINESSLY BASHFUL. By Robert Keith Snow.

BY ORDER OF THE KING. By Arthur Geare Skeen.

DOWN BY THE SEA. By Phil Hunt.

FAME. By Billy K. Clifford.

FREE FROG. By Stanley Burk.

LOCKED OUT AT 3 A. M. By Evelyn Baker Hayden.

MARRIED MADNESS. By William Campbell Skeen.

OF THE PROSCENIUM. By William Gill. Copyright by Harry D. Grahame and William Gill.

THE GREENBOOKY FROM BOHEMIA. By Herbert Hall Winslow. Copyright by Maurice B. Curtis.

THE POWER OF WEALTH. By Howard Wall. Copyright by Will H. Myers.

THE PRINCE OF PILSEN. By Frank Pixley and Gustave Luders. Copyright by Frank Pixley.

THE SCOUT'S REVENGE. By George Samuel's Attractions.

THE WILD ROSE. By Harry B. Smith.

WHAT WILLIE WALKER. By John Foster. Copyright by Gus Hill.

WOMEN STEPS HIGH TWAT. By Louis Nathan Smyth.

THE USHER.

Mr. Mansfield's views respecting the art of acting and its alleged decadence in this country, which he communicated at some length to the *Herald* the other day, have aroused the discussion that their author probably foresaw and intended. Mr. Mansfield is generally interesting, and when he illuminates a congenial subject with his flashes of satire he is distinctly entertaining.

Of course the actors who have answered Mr. Mansfield have denied the accuracy of his assertions, and have proclaimed that there is no basis for his pessimistic opinions. They claim that the stage has never shown more brilliant acting than is to be seen on it in this country to-day, and they intimate that Mr. Mansfield's judgment is warped and dyspeptic.

•

No doubt Mr. Mansfield's views are extreme in some respects, and equally no doubt his varied—or variegated—experiences with certain actors have ruffled his not too serene and patient temper.

But, on the other hand, there is ground, unfortunately, for some of his statements, harsh though they may appear on the surface, as for example when he objects to those "actors" who command liberal salaries, and who pretend to know the art they profess, but who are deficient even in the rudiments. Such "actors," naturally, are no better than incompetents, and they are peculiarly trying to their directors.

The root of the evil, such as it is, lies not so much with the "actors" in question as with the system that permits them to emerge from the obscurity where they belong and foists them into positions for which they have neither the training nor the capacity.

The commercialisation of our theatre has established false values in acting, so-called, as in everything else. There is as much talent and intelligence on the stage now as ever there was; but there is not the same skill in utilising it properly or in developing it along the right lines as there was when many of our producing managers were something more than speculators in theatrical "goods" of foreign and domestic manufacture.

Mr. Mansfield could combat more satisfactorily the situation he deplores and condemns if he would lay bare the chief cause for it.

•

Richard Barker, the English stage-manager, who used to visit New York frequently to put on comic operas, has been seriously ill. Professional friends in London have subscribed to a purse to present to Mr. Barker as a token of friendship and appreciation, and to tide him over the period of his convalescence. Mrs. D'Oyley Carte, Hayden Coffin, and George Edwardes were active in the matter, and at last accounts a handsome sum had been collected.

•

The conclusion of peace with the Boers was the occasion for enthusiasm even in the London theatres on the night of June 2.

At the fashionable theatres of the West End the national anthem was played by the orchestras and sung by the audiences. In the musical comedy theatres pace "gags" and special topical verses were the rule. At the variety theatres there were special patriotic recitations, songs and tableaux.

The King and Queen attended the opera. There was the greatest enthusiasm in the street when they arrived, but the audience restrained its feelings as they entered the royal box, for the reason that Siegfried was in progress and Wagnerian traditions proved stronger than national feeling. "The King was clearly in excellent spirits," says one newspaper account, "and watched the opera with frequent smiles." From which it would appear that the sovereign was thinking of other things than the music-drama.

•

The head man of the Theatrical Trust has bought another fine piece of property near Fifth Avenue, the value of which is said to be about half a million dollars. We do not hear much about purchases of this sort by the people with whom the beneficent Trust does business, and for whose welfare—according to the original announcements six or seven years ago—that great philanthropic institution was principally intended.

•

Louis Dupont Syle, dramatic critic of the San Francisco *Examiner*, spent a few days in New York last week before embarking for Europe. Mr. Syle is versatile and distinguished in several directions. Besides his journalistic work he fills a chair in the University of California, and finds time to write plays. He has just completed a comedy satirising certain phases of American social life, and quite recently in San Francisco Kathryn Kidder produced successfully his adaptation of Francillon, under the title of Francine's Love Problem.

MEETING OF TRAVELING MANAGERS.

The Traveling Managers' Association of America held its annual meeting June 10 at the office of Gus Hill. These officers were elected for the ensuing year: President, Gus Hill, re-elected; First Vice-President, W. R. Nankeville, succeeding Lincoln J. Carter; Second Vice-President, H. C. Jacobs, succeeding Henry Meyers; Treasurer, Thomas W. Broadhurst, re-elected; Secretary, Hollis E. Cooley, re-elected; Board of Directors: Gus Hill, Hollis E. Cooley, W. R. Nankerville, Julius Hartig, H. C. Jacobs, Thomas W. Broadhurst, A. H. Woodhull, B. A. Myers, and Ernest Shipman. The association decided to request the co-operation of local managers in an effort to stop the practice of "picking up" lithographs, by which play pirates are enabled to secure posters for their stolen plays. A rule was adopted that all window lithographs put out in any stand must be returned to the company. A committee was appointed to select a permanent headquarters for the association in this city. Offices in the New Zealand Building have been chosen and will soon be opened with an acting secretary in charge.

The fact that Lincoln J. Carter, who had been first vice-president and a director, was not re-elected to either office, gave rise to a rumor that there was trouble between Mr. Carter and the association. Secretary Cooley would not admit that such was the case, but from another source, seemingly authoritative, some inside information was obtained. According to this informant, Mr. Carter was not re-elected because he has been charged with violating the rules of the association. The violation, it is said, lay in his having engaged a player who was under contract to another member of the association. The managers will meet again this week.

HOMER LIND'S PLANS.

Among the passengers on the *Lucania* June 7 was Homer Lind, who is going to London to open an engagement at the Tivoli on June 30. While an American by birth, Mr. Lind is well known in England, where he was for six years a member of the Royal Carl Rosa Opera company. He returned to New York and became a member of Henry Savage's Metropolitan English Grand Opera company. For the past two seasons he has been presenting an operatic version of Gringoire, entitled The Street Singer, in vaudeville, and this will be the vehicle to reintroduce him to London theatregoers. Encouraged by the success of this operatic playlet, Mr. Lind is arranging for a repertoire of such pieces, and with this end in view has resurrected a one-act operetta by Mendelssohn which has never been presented on the stage in this country, although several of its numbers have long been concert favorites. The book, being rather long and old-fashioned, has been rewritten and condensed by Willard Holcomb, who wrote the book and lyrics of The Street Singer, for which Julian Edwards composed the music. Mr. Holcomb has also supplied the book of a Cuban operetta, and while on his recent tour of the Pacific Coast Mr. Lind secured the book of another one-act piece, for which lyrics and music will be written later. Mr. Lind will further keep his eyes open while in London for other novelties, and next season will be able to supplement The Street Singer with a series of one-act music plays.

MAUDE FEALY.

The first page of this issue of THE MIRROR bears a recent portrait of Maude Fealy, who, having returned from England, where she played a long engagement as William Gillette's leading woman, is now appearing as a star with the stock company at the Grand Opera House, San Francisco. During her season there Miss Fealy will play Juliet—a role in which she made a considerable success at the beginning of her stage career—to the Romeo of Edward Morgan, who will be for a time joint star with Miss Fealy at the Grand Opera House. In the Autumn Miss Fealy will take another important step forward in her artistic career by becoming the leading woman in support of E. S. Willard. Considering the fact that Miss Fealy is not yet twenty years old her achievements so far have been remarkable.

THE P. W. L. FAIR.

The monster fair of the Professional Woman's League, of which mention was made in THE MIRROR some months ago, it was definitely decided last Saturday, will be held at the Madison Square Garden from Oct. 6 to 19, inclusive. The event is expected to prove one of the largest and most unique that has ever been held in this city. Three thousand women, representing all the occupations with which the feminine gender is usually identified, as well as some others that do not as a rule enlist their efforts, will take part, and men will indeed be scarce, although William A. Brady will manage the exhibition. The Pittsburg Women's Orchestra, of sixty musicians, will provide the music. All the Leaguers have promised to give enthusiastic support to the project, that is by far the most extensive the society has yet undertaken.

OPERA AT MIDLAND BEACH.

The Midland Beach Casino is to open on June 28 with a performance of El Capitan. The Staten Island Rapid Transit Company, that owns the property, is to finance the affair.

SAID TO THE MIRROR.

MAX WELLS CHAPMAN: "Regarding the published reports that Mrs. Will R. Chapman, professionally known as Blanche Warren, had died in San Francisco, June 7, permit me to say that I was married to Mr. Chapman a number of years ago, and have never been divorced from him. I consider myself the only person entitled to the name of Mrs. Will R. Chapman."

W. R. NANKEVILLE: "The play Sandy Bottom is being advertised in a manner that may lead managers to think it will tour under my management. I wish to state that I have absolutely no connection with the enterprise."

OWEN FAWCETT: "My engagement as Grumio in Charles Hanford's The Taming of the Shrew, that closed June 7, was the most pleasant I have had since Edwin Booth's days."

PERCY PLUNKETT on June 10 writes from Edgartown, Martha's Vineyard, Mass.:

"While I was at the bat in a game of ball here the catcher in attempting to throw to second hit me in the back of the neck, knocking me completely out. At present writing I can't say if the injury is serious or not, but my head is in a bad way and I feel queer. My neck being large, however, I am in hopes that I am only jarred. Umpired a game of ball the other day between Nantucket and Edgartown, and was kept busy dodging the clams that were thrown at me. Any umpire who gives a clear decision—if not in favor of the home team—is sure to have a large clam thrown at him. When the people go to a ball game on this island they fill their pockets with clams to hurl at the umpire. There is to be a game on Saturday, but I have refused to umpire again. Frank Keenan, who confesses he knows nothing about the game, is to take my place.

"Frank Keenan, Harry Odlin, and myself are going after swordfish in a few days.

"I am coaching the home talent in a few one-act comedies. Performance to be for the benefit of the Edgartown Baseball Club.

"Sol Smith Russell's family have arrived for the Summer."

John Arthur Fraser, 167 West 136th St., N. Y.

INDEPENDENT BOOKING AGENCY.

James K. Hackett, Maurice Campbell and Harrison Grey Fiske Form a New Enterprise.

It is announced on authority that three managers of prominent theatrical enterprises yesterday signed articles of an agreement to establish in this city the Independent Booking Agency, through which time for their own and other attractions that now are or may become independent will be secured.

The managers who have thus united for the protection of their interests are James K. Hackett, Maurice Campbell, and Harrison Grey Fiske. Their purpose in thus combining, they state, is not, as has been reported, to enter into rivalry with what is known as the theatrical syndicate, or to compete with it or to pursue in any way an aggressive or oppressive policy. Their desire is simply to adopt a method of conducting their business most convenient to themselves, and to exercise their right to transact their business independently.

Mr. Fiske and Mr. Campbell have done their own bookings in the past, while Mr. Hackett has booked part of his tour independently. Believing that better results to themselves and to others can be obtained by a coalition of interests, these managers, after several consultations, executed articles of agreement.

The agreement contains this statement of the purposes of the Independent Booking Agency:

Whereas, as various theatrical attractions playing in this country desire to book their routes independently, for reasons either of a pecuniary nature or for reasons that are based upon principle, and find their field of operations restricted because of isolation and lack of concerted action, the undersigned have determined to establish headquarters in the city of New York to facilitate the bookings of their attractions and other attractions such as are referred to above.

A booking agency shall be established in the city of New York, to be known as the Independent Booking Agency. The purpose of establishing this booking agency is not for financial profit in any shape, form or manner, but solely for the convenience, benefit and protection of the attractions that they, the undersigned, represent, and such other attractions as are mentioned above that may care to avail themselves of the facilities of the said booking agency. The facilities of the office of such booking agency are to be open to any reputable attraction outside of those attractions owned or controlled by the undersigned without any fee whatever, nor shall any fees be charged to theatres for booking. And such booking office shall be in general conducted for the benefit and betterment of the theatrical profession, and particularly in such a manner as shall best facilitate the business operations and dealings between managers of theatres and managers of attractions which are or may be independent.

The agency yesterday opened temporary offices in the Manhattan Theatre Building, and will at once begin booking for the attractions it represents. Quite an array of companies will be routed by the new medium. Mr. Hackett, besides his own starring tour in The Crisis, has just signed a contract to star Isabel Irving in another company in that play. He also contemplates putting out a special company in his last season's play, Don Cæsar's Return. Mr. Campbell manages Henrietta Crosman, and has had another company on tour. Mr. Fiske, besides directing the business of Mrs. Fiske as heretofore, will produce George C. Hasleton's new colonial comedy, Captain Molly, and another play, the title of which has not been announced. This makes a total of eight attractions that are certain to be booked immediately through the new agency. It is understood that other attractions also will be booked, but the organizers of the Independent Booking Agency are not yet ready to divulge their names.

WEST POINTERS AT HERALD SQUARE.

About one hundred and fifty graduates and cadets of the West Point Military Academy, most of them in uniform, attended the performance of Dolly Varden at the Herald Square last Thursday evening. With them came pretty sisters, cousins and sweethearts. The theatre was specially decorated and there was a souvenir programme. It had been announced that Lulu Glaser would wear a West Point uniform at one stage of the performance, but she didn't. The reason given was that the tailor hadn't finished the uniform in time. Anyway, nobody complained, and Miss Glaser and the charming opera were applauded loud and long. The West Pointers had a special yell for Miss Glaser that rattled windows in Long Acre Square. The theatre was crowded

ENGAGEMENTS.

Kate Upper, with Julia Marlowe.

W. R. Wims and Robert G. Folsom, for A Foxy Boy.

Alfred L. Dolson, as press agent of Pain's Chicago spectacle.

B. A. Lamar, with A Gambler's Daughter (Eastern).

Blanche Aldrach, with the Morgan Sivia Stock company.

Hith and Hal, re-engaged with the Leroy J. French Puck's Bad Boy company for a Summer tour, to play parts and do their specialties.

Ada Lewis, through the Packard Exchange, by David Belasco for next season.

By George Samuels, with Fisher and Carroll in That's All: Katie Allen Fox, Mae Raymond, Gus Pixley, Yackley and Burrell, Joseph Price; Sam W. Combes, manager; Harry Earl, advance agent.

Chevalier Egardo Zerni, by R. H. Johnston, with the Duss Band, as tenor soloist.

Katherine De Barry, by Henri Gressitt, for Zaza.

Amy Muller, for the lead in Are You a Mason.

Osborn Searle, re-engaged for York State Folks. Mrs. Searle (Frances Desmond), by Charles and Henry Blaney, for heavies in their productions.

Maude Napier, for The Liberty Belles.

Annie Hamilton, by Stout and McCauley, to play Rose Ray in The Minister's Son.

Maude Lambert, to succeed Helen Redmond as Dolores in Florodora, at the Illinois Theatre, Chicago.

John D. Dell, as manager of Shipman Brothers' A Hot Scotch Major.

PERSONAL.

Photo by Bill Armstrong, Boston.

SHANNON.—Lavinia Shannon, whose latest portrait appears above, will be featured next season in Fred G. Ross' production of Theodore Kremer's play, Beyond Pardon. She will have a congenial role, a combination of light comedy and strong emotion, with a laughing scene that is said to be better than the one she made famous in Miss Francis of Yale. Miss Shannon was engaged for the Summer season with the Castle Square Stock company, Boston, but found the work so arduous that she resigned. Although she was in Boston but a few weeks, Miss Shannon became a favorite, and some of the Castle Square matinee girls formed a "Lavinia Shannon Club" in her honor.

HOWARD.—Bronson Howard has been abroad for two years, so ill with neuritis that at times his life has been despaired of. The climate of Nice, however, has greatly benefited Mr. Howard and with Mrs. Howard he sailed from Boulogne for New York on the *Graf Waldersee*, of the Hamburg-American Line, on Sunday last. According to a cablegram received yesterday by Edwin H. Low, Mr. Howard expects to be quite himself again when he arrives.

ADE.—George Ade was in town last week. He made his headquarters at the Lambs.

BOUCICAULT.—Aubrey Boucicault sailed on Wednesday for England to consult regarding a play for which he is in negotiation. Should the play prove suitable Mr. Boucicault may star in it here next season. He will return to this country in about six weeks.

YOUNG.—William Young, who has been compelled by ill health to remain South for over a year, is now at Rehoboth, Del., where he is steadily regaining his health. Last week his son, Frank Young, business-manager of Henrietta Crosman's company, went to Rehoboth to visit his father.

ZABELLE.—Flora Zabelle assumed last evening the role of Annette in King Dodo at Daly's, succeeding Gertrude Quinlan, who retires for a Summer rest. Miss Zabelle repeated the successes she had scored here in San Toy and The Messenger Boy.

HICKS.—Lottye Hicks has been re-engaged by James K. Hackett for next season to play the two parts which she originated, Mrs. Colfax and the old negress, Nancy, in The Crisis.

GILLETTE.—William Gillette is ill in Scotland, where he is spending a brief vacation. While his condition is not serious, his return to the United States will be delayed a fortnight.

HALE.—Walter Hale, who has been abroad for his health, expects to reach New York on June 16, having fully recovered from his illness.

MARTINOT.—Sadie Martinot, according to a London report, has a comedy by B. C. Stephenson that she means to produce here in the Autumn and then take to London for a run during the holidays. Miss Martinot is in Germany for the Summer.

TITTELL.—Esther Tittell, who has just closed a successful season as leading woman of the Are You a Mason company, sailed on the *Etruria* last Saturday, with her husband, George E. Crater, Jr., the attorney, to witness the coronation ceremonies. After a short stay in London they will make a tour of the Continent.

SULLIVAN.—Ed J. Sullivan, for the past two seasons acting manager of the James O'Neill company, recently underwent a painful surgical operation at the Eye and Ear Infirmary, Portland, Me. For the two days following the operation Mr. Sullivan remained in a very low condition, and it was feared that he would not recover, but he soon commenced to gain rapidly and is now doing well. It is hoped that he will be able to leave the hospital by June 25.

DROUET.—Mr. and Mrs. Robert Drouet have bought twenty-six acres of land at Brookhaven, Long Island, adjoining Maude Adams' property. They are building a handsome house, which they will occupy next Summer. They will spend the hot weather at Klaterhook, N. Y.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending June 21.

METROPOLIS (Third Ave. and 142d St., Closed Sat. Eve., June 7.
OLYMPIC (Third Ave. and 130th St.), Closed Sat. Eve., May 24.
HARLEM OPERA HOUSE (209-211 West 125th St.), Closed Sat. Eve., May 24.
HURTIG AND SEAMON'S (209-211 West 125th St.), Vaudeville.
WEST END (St. Nicholas Ave. and 125th St.), Now building.
PROCTOR'S (125th St., nr. Lexington Ave.), Vaudeville—Every afternoon and evening.
KEOGH'S STAR (107th St. and Lexington Ave.), *Mon., June 2—Robinson-Temple Opera Season—2d Week—The Bohemian Girl.
ST. NICHOLAS GARDEN (Columbus Ave. and 62d St.), *Mon., May 26—Duss and Band in nightly concerts—4th Week—21 to 27 times.
CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.
TERRACE GARDEN (59th and 58th St., nr. Lexington Ave.), *Sat. Eve., May 31—Summer Opera Season—2d Week—Martha.
MAJESTIC (Eighth Ave. and 59th St.), Now building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.), Vaudeville—Every afternoon and evening.
CARNEGIE HALL (Seventh Ave. and 57th St.).
COLONIAL (1354 Broadway and 166-170 West 47th St.), Now building.
LONG ACRE SQUARE (Broadway and 45th St.), Now building.
NEW LYCEUM (152 West 45th St., and 149-157 West 45th St.), Now building.
HUDSON (139-142 West 44th St. and 139 West 44th St.), Now building.
CHERRY BLOSSOM GROVE (Broadway, 42d and 44th Sts.), *Mon., June 16—Nightly vaudeville concerts—1st Week—1 to 6 times.
NEW YORK (Broadway and 42d St.), *Thur., June 5—The Chaperons—3d Week—13 to 20 times.
CRITERION (Broadway and 44th St.), Closed Sat. Eve., May 31.
PARADISE GARDENS (Seventh Ave. and 42d St.), *Mon., May 26—Nightly vaudeville concerts—4th Week—21 to 27 times.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat. Eve., May 24.
REPUBLIC (207-211 West 42d St.), Closed Sat. Eve., April 19.
AMERICAN (Eighth Ave., 41st to 42d Sts.), 24 Seats at Henry Greenwall Stock—Closed Sat. Eve., June 14.
NEW AMSTERDAM (214 West 42d St. and 207-209 West 41st St.), Now building.
MURRAY HILL (Lexington Ave. and 41st St.), Closed Sat. Eve., June 14.
BROADWAY (Broadway and 41st St.), Closed Sun. Eve., June 1.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.), Closed Sat. Eve., May 31.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Closed Sat. Eve., May 31.
CASINO (Broadway and 39th St.), *Mon., June 2—A Chinese Honeymoon—3d Week—18 to 24 times.
KNICKERBOCKER (Broadway and 38th St.), *Mon., May 5—The Wild Rose—7th Week—51 to 56 times.
HERALD SQUARE (Broadway and 35th St.), *Mon., Jan. 27—Lulu Glaser in Dolly Varden—31st Week—151 to 160 times.
GARRICK (65th St., east of Sixth Ave.), Closed Sat. Eve., June 14.
DALY'S (Fifth Ave. and 30th St.), Closed Sat. Eve., May 31.
DALY'S THEATRE (253-259 West 34th St. and 211-221 West 34th St.), Now building.
SAVOY (113 West 34th St.), Closed Sat. Eve., May 31.
MANHATTAN (1285-1287 Broadway), Closed Sat. Eve., June 14.
THIRD AVENUE (Third Ave. and 31st St.), Closed Sat. Eve., June 7.
BIJOU (209 Broadway), Closed Sat. Eve., May 31.
WALLACK'S (Broadway and 30th St.), *Mon., May 5—The Liars—31st Week—40 to 46 times.
DALY'S (Broadway and 30th St.), *Mon., May 19—The Rogers Bros. in Harvard—5th Week—20 to 25 times.
WEBER AND FIELDS' (Broadway and 29th St.), Closed Sat. Eve., April 19.
COMEDY (Broadway and 30th St.), Closed Sat. Eve., May 31.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Vaudeville.
GARDEN (Madison Ave. and 27th St.), Closed Sat. Eve., April 26.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 26th Sts.).
MADISON SQUARE (26th St., nr. Broadway), Closed Sat. Eve., May 31.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), Permanent closed Sat. Eve., March 29.
KOSTER & BIAL'S (361 St., nr. Sixth Ave.), Figures in Electric Lights only Available.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Vaudeville—Every afternoon and evening.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat. Eve., May 31.
IRVING PLACE (Irving Place and 15th St.), Closed Sat. Eve., May 31.
FOURTEENTH STREET (14th St., nr. Sixth Ave.), Closed Sat. Eve., May 31.
KEITH'S (East 14th St., nr. Broadway), 42d Week of Continuous Vaudeville—12.30 to 11.00 P.M.
ACADEMY (Irving Place and 14th St.), Closed Sat. Eve., May 31.
TONY PASTOR'S (129-137 East 14th St.), Continuous Vaudeville—12.30 to 11.00 P.M.
DEWEY (105-107 East 14th St.), Closed Sun. Eve., June 15.
NEW MORNINGSIDE (125-129 East 14th St. and 221-227 East 15th St.), Now building.
GERMANIA (247 East 8th St.), Closed Sat. Eve., April 19.
LOUBIER (237-239 Bowery), Closed Sat. Eve., June 7.
[illegible] (253-255 Bowery), The Bowery Theatre.
[illegible] (245-247 Bowery), Closed Sat. Eve., June 7.
GRAND (Closed and Chrystie Sts.), Now building.
[illegible] (58-60 Bowery), The Bowery Theatre.
WINDSOR (58-60 Bowery), The Bowery Theatre.

Borough of Brooklyn.

ACADEMY OF MUSIC (170-194 Montague St.), Closed Sat. Eve., May 3.
PARK (Fulton St., Closed Sat. Eve., May 3.
BIJOU AND BIOGRAPH (240-242 Adams St.), Closed Sat. Eve., May 31.
BLAKELY'S (Fulton Ave. and South 4th St.), Closed Sat. Eve., May 31.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.), Closed Sat. Eve., May 24.
PARK (Ave. Apollo Taylor St.), Closed Sat. Eve., June 7.
LYCEUM (Clermont Ave. and Lexington St.), Closed Sat. Eve., May 31.
PATTEN'S (Fulton St., nr. Grand Ave.), Closed Sat. Eve., May 31.
UNION (193-195 Grand St.), Closed Sat. Eve., May 31.
AMPHION (257-261 Bedford Ave.), Closed Sat. Eve., May 31.
STAR (Bet. 39 Jay St., nr. Fulton St.), The New Star Theatre.
GOLDSTEIN'S (Throckmorton, Tillary and Adams Sts.), Closed Sat. Eve., May 24.
GAIETY (Smith, Bay and Middleton St.), Closed Sat. Eve., May 31.
BIJOU (Bedford and Livingston Sts.), *Mon. Aft., May 5—Matinee only—Week of Sponsor Hamlin—Two Performances Daily.
NOVELTY (253-257 Fulton St.), Closed Sat. Eve., May 31.
GOTHAM (Fulton St. and Alabama Ave.), Closed Sat. Eve., May 31.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.), Opens May 19—Summer Open Season—4th Season.
POLLY (Gardner Ave. and Debevoise St.), Closed Sat. Eve., May 24.
GREENPOINT (Manhattan Ave. and Calyer St.), Now building.

* Indicates Date of Box Commencement.

AT THE THEATRES.

People's—Antonio Majori.

The Italian actor, Antonio Majori, began a week's engagement in repertoire at the People's Theatre on June 9, when he was seen in Othello, a small audience giving him cordial greeting. Signor Majori is a young actor of fine presence, considerable magnetism, much grace and a fair voice, but lacking in the authority, dignity and restraint requisite to the portrayal of Othello. He underacted the early scenes and sadly overacted the last scene. The support was all bad or else miscast, and no one knew either lines or business, needing to be prompted and coached continually by a most efficient and unwearying prompter. The scenery and costumes were both admirable.

A handful of people saw Signor Majori in The Ironmaster Tuesday evening. The curtain went up at nine o'clock, after the orchestra had played two overtures and some of the weary patrons had gone to sleep. The play did not give Majori the opportunity to enjoy in the rest of his repertoire. His work was marked by dignity, naturalness and emotional force, but not in such a measure as to class him as an actor of more than average ability. Majori shone the more, however, by comparison with his woefully inefficient company, upon whom it were kinder not to comment. The prompter labored heroically, but to little purpose.

On Wednesday evening the company gave The Civil Death, an Italian drama brought to this country by the elder Salvini. The cast was: Corrado, Antonio Majori; Il Medico Palmieri, Luigi Colombo; Monsignore Abate and Giochino Ruvo, Guiseppe Possi; Don Fernando, R. De Vincenzi; Gaetano, Achille Dilandri; Rosalia, C. Arcamone-Majori; Emma, R. Brunorini; Agata, Rosini Possi. In the part of Corrado Signor Majori was given an opportunity to display his emotional powers, which he did with much credit to himself. Luigi Colombo made a decided hit, receiving many hearty laughs. The other male parts were ably played. R. Brunorini made a rather pretty Ingenue. The prompter was always in evidence, his continual chatter being extremely annoying. The costuming and scenery were acceptable. A very small audience was present.

Thursday evening the offering was Dumas' Kean, upon which Charles Coghlan's The Royal Box was founded.

On Friday evening Antonio Majori and his company appeared in La Tosca before a fair sized audience. Plays always lose in translation from their original language to another, and La Tosca proved no exception to the general rule. The drama was adequately staged, but the acting throughout was not more than acceptable, and in some cases hardly that. Signor Majori's conception of the repugnant and heartless Scarpia barely suggested the true character of the scheming and amorous villain. Pasquale Ragone burlesqued in broad comic vein the role of the church attendant, in no respect realizing the warm hearted and peaceful nature of the old man. The other actors revealed average ability and, considering the nightly change of play, gave a generally smooth performance. The audience rewarded their efforts with enthusiastic applause.

A translation of Sudermann's Die Ehre (Honor) was the Saturday matinee bill.

The performances of Hamlet on Saturday evening was perhaps the most interesting of the week. Majori's Hamlet was played rather on straight lines, with little subtlety and scant semblance of madness. It was a melodramatic, not a melancholy, Dane that Majori offered. The Ophelia was away beyond her depth, and the same is true of the rest of the cast. The players who had the roles of Laertes and the King seemed, however, somewhat better than their fellows. There were no programmes, hence names are not given here. The translation was abridged, but literal as far as it went. There was one grave digger and he had little to say. Some of the business was curious. For instance, Ophelia's corpse was carried to interment in a modern coffin, which was propped crosswise in the grave, so that the ashen face was toward the audience. Thus it remained through the act—a ghastly sight.

Both afternoon and evening of Sunday were given over to what was termed "a concert," that consisted of a fair to poor vaudeville entertainment. The afternoon and evening bills were said to be different, but the same persons appeared on both occasions and they all gave the same selections. Signor Majori was billed to deliver a monologue, but he failed to appear. He later said that there were not enough people in the house to warrant his appearance. In the first part were T. Pugano, Benedetto Meglio, Reginio and Edoardo Cibelli, Tenza and Delisi, who made a hit in their skating sketch; Emilio Scotti, E. De Biasi, Miss A. Wishlid, and Blanche Durval. Part second consisted of a sketch entitled Mo Ruzo Achille. These performances closed Signor Majori's season. Next Fall he hopes, under an American manager, to open on Broadway with Shakespearean productions, and later to go on the road.

American—Rip Van Winkle.

The American Theatre management, for the last week of the stock company's present season at that playhouse, made a wise move in affording Herman A. Sheldon the opportunity of reappearing in the title-role of Rip Van Winkle, in which character he won high praise last year. Mr. Sheldon is undoubtedly the most talented player in the Greenwall organization, and the part suits his possibly better than any other in which he has been seen. Thus the performance of the old play last week proved more interesting and gratifying than can justly be said of the company's usual offerings. The audiences were very large and appreciative, both of Mr. Sheldon's fine acting and of the familiar drama.

The burden of the play rests almost entirely upon the delineator of the generous, shiftless, genial, warm-hearted vagabond of Mr. Irving's story, and Mr. Sheldon directed with equal aptitude the humble humor of the first acts and the touching pathos of Rip's return after his long sleep. The descriptions and the troublesome "rheumatics" with which Rip is afflicted upon his awakening were especially well denoted, and Mr. Sheldon's make-up in the last act showed him to be unusually able in this essential. Although Mr. Sheldon's Rip is a decided reminder of Jefferson's, it can hardly be called an imitation, as his personality is equally adapted to the part as that of its other exponent.

The Gretchen of Julia Hume, the elder Monte of Lillian Sayer, the elder Hendrick Vedder of Robert Cummings, and the Cockles of Joseph Dailey were capable impersonations. E. L. Snader looked quaint and Master as Derrick. The children's roles were fairly well played. The exterior scenes were handsome and picturesque, but the interior scenes were staged in a slipshod manner.

New Star—Boccaccio.

The Robinson-Temple Opera company began their Summer season of light opera at the New Star Theatre on June 2. The audience was large and enthusiastic and at times almost boisterous in its applause.

Considering the fact that the company play at popular prices and that they are in present a new bill each week, they are deserving of success. Both the singing and acting were in the main good, while the costuming and scenery were acceptable.

Rosemarie Campbell, as Boccaccio, sang well at times, but she lacked masculine force. Louise Moore as Fiametta made a decided hit. Her singing was good, although her acting occasionally fell short. Albert Mahay, as Lambertuccio, is deserving of special notice, his low comedy being hilariously funny. John Allison, in the part of Lotteringhi, sang well, and his acting was above the average. In the third act he introduced a song entitled "The Wide, Wide World," which won several encores. Others deserving mention were Madame Del Puente as Peronella, Harry de Lorme as Scalza, Owen McCormick as Prefetto, Charles Hillman as Checco, and Alfred Keppeler as Pietro. The chorus was passable. In the third act the Clayton sisters, as the court dancers, introduced their specialty, receiving an encore.

Last night the company was heard in The Bohemian Girl by a large audience. The performance will be reviewed in THE MIRROR next week.

At Other Playhouses.

DALY'S.—King Dodo is a merry offering and is doing good business.

HERALD SQUARE.—Despite increased competition, Lulu Glaser, in Dolly Varden, continues to attract very large audiences.

CASINO.—A Chinese Honeymoon has won emphatic favor and will doubtless retain it all Summer.

KNICKERBOCKER.—The Wild Rose is still the offering.

NEW YORK.—The Chaperons is in its third week.

ST. NICHOLAS.—Duss and his band are popular.

TERRACE GARDEN.—The Terrace Garden Opera company is singing Martha this week.

WALLACK'S.—It has been decided to continue The Show Girl several weeks longer.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 139 W. Forty-seventh St.

The last reception of the season will be held on Thursday evening, June 12, at 8 o'clock, at St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue. The Rev. Thomas H. Sill, vicar and chairman of the Chaplains' Committee, will preside and make the address of welcome. Addresses will be given by Milton Nobles, Howard Kyle, and Harry Leighton, describing their Alliance experiences while on the road. Music will be rendered by Mr. and Mrs. Alfred Gerard-Thiers and Harry T. Quaile. Madame Kate Yeaki Baxter at the piano. There will be refreshments and dancing, and a cordial invitation is extended to all members of the dramatic profession, together with those interested in the work of the Alliance, to attend.

The General Secretary, the Rev. Walter R. Bentley addressed the People's Institute, Club A, on East Fourteenth Street, last Thursday evening, on "The Inter-relationship of Life's Two Greatest Forces—the Religious and the Dramatic." There was a very large attendance and keen interest was shown in the questions asked at the close of the lecture. The Rev. F. J. Clay Moran and Professor Charles Sprague Smith also made a few remarks, and a rising vote of thanks was tendered the lecturer of the evening.

On Saturday evening an entertainment in behalf of the Alliance was given in Rosemary Hall, Greenwich, Conn. Those taking part in the programme were: Helen Grant Summers and Harry T. Quaile, who sang classic and character songs, respectively; Baldee Vere Milne and William C. Andrews, who gave several striking recitations, and the Rev. Walter R. Bentley, who gave a talk on the Alliance and the reasons for its wonderful growth during the past three years. As the students at Rosemary Hall come from different parts of the country, their knowledge of the Alliance will greatly help the cause and serve to further establish it in their various homes. Ella A. Quaile presided at the piano.

A meeting of the National Council was held at the headquarters last Friday afternoon. F. F. Mackay presided, and those present were Ross Read, Rev. Thomas H. Sill, Mrs. Sydney Rosenfeld, Chandler Smith, George D. MacIntyre, Harriette A. Keyser, and Rev. Walter R. Bentley. The Chaplains' Committee presented the names of forty-seven clergymen, of various denominations throughout the country, desiring to be enrolled as chaplains, and they were duly appointed. The Membership Committee presented the names of forty-six new applicants for membership, and they were duly elected. A special vote of thanks was tendered through Mrs. Sydney Rosenfeld to Baldee Vere Milne and her friends for their splendid services at the recent annual meeting of the Alliance. Membership tickets devised by the Secretary were adopted and ordered to be issued to all members paid up to June, 1903. This ticket will be used for admission to all receptions and business meetings, beginning next October. The chairman of the House Committee, Mrs. Chandler Smith, was empowered to enlarge the committee for the necessities of the Summer season. A committee of five was appointed to examine the constitution and by-laws, especially in their relation to the organization and direction of local chapters, and to report at the July meeting of the Council. Those appointed on the committee were Rev. F. J. Clay Moran, Chairman; Thomas A. Stoddart, George D. MacIntyre, Chandler Smith, and Mrs. Sydney Rosenfeld. After this the Council adjourned.

The twenty-eighth and last regular service of the season was held last Sunday evening in St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue. The service was conducted by Rev. Thomas H. Sill, vicar, and the sermon was preached by the Rev. Arthur H. Judge, rector of St. Matthew's Episcopal Church and a chaplain of the Alliance, followed by George D. MacIntyre, Treasurer of the Alliance and Secretary of the Actors' Society. There was a large and interested congregation. A synopsis of the addresses will be given in THE MIRROR'S next issue.

Tea will be served at the headquarters by the House Committee on Thursday afternoon as usual.

TO STAR IN ST. ANN.

Paul Armstrong's play, St. Ann, that had a very successful trial at Newport News, Va., June 2, will be produced by Mr. Armstrong next season, with Suzanne Santlo as its star. Miss Santlo played the title-role in the Newport News production and scored an emphatic hit. She has been engaged by Frederic Belasco for leads with the stock company at the Alcazar Theatre, San Francisco, and will shortly leave for that city, returning at the close of her engagement to open in St. Ann. Her role in this play is said to be an unusually strong one. The play tells an original and singularly dramatic story. The heroine is a believer in the equal freedom of the sexes, and in this belief she is led into sin. Later she falls in love with a man who returns her affection, but not until she has redeemed herself and lived down the past will she consent to accept him. The Newport News trial was made by Mr. Armstrong with a special company. He immediately received several offers for the play, but has decided to undertake its production himself.

MAY BRING GUSTAVO SALVINI HERE.

It is possible that Gustavo Salvini, son of Tommaso Salvini and brother of the late Alexander Salvini, may come to this country for a starring tour. W. H. Wilkison, who managed Alexander Salvini's tour here, is conducting negotiations to that end. Mr. Wilkison was desirous of inducing the elder Salvini to return to America, but in a letter received last week the old actor says that his retirement from the stage is final.

TO GO TO THE HOME.

Ellen Young will become an inmate of the Actors' Fund Home, at West Brighton, S. I., this week. Mrs. Young is ninety years of age, and is, according to the claims of her friends, the oldest living American actress.

CUES.

A burlesque entitled 'Round Herald Square, written by Rupert Hughes and John L. Golden, will be played this (Tuesday) evening at the Strollers' Club.

Keller, the magician, will sail to-day (Tuesday) for London. He will spend the Summer abroad, resting from a long season's work.

Word was received late yesterday (Monday) afternoon that Helen Brooks Mestayer has so far improved from her recent serious attack of pneumonia as to be out of danger.

Kyrle Bellew will leave to-day for England, to remain for the Summer. He will return late in August to continue his tour in A Gentleman of France, under the management of Liebler and Co.

Sallie Fisher, of The Chaperons, left the cast on Saturday for a two weeks' visit to her home in Salt Lake City.

Eleanor Robson, who has been visiting friends in Chicago, will return to New York this week and leave soon for the Adirondacks.

Negotiations are pending between Fisher and Ryley and Broadhurst and Currie, to star Philip H. Ryley in a play founded on H. M. Blossom's story, "Checkers."

Julia Opp was granted a divorce from her husband, Robert Lorraine, in London, England, yesterday (Monday).

Edith Helena made her debut with the Duss Band as soprano soloist on Sunday evening.

ON THE RIALTO.

Wallace Munro, the manager, has acquired the hopeless habit of collecting elks' teeth. Once this fad gains possession of a man it is worse than almost any other form of the collecting mania. In its earlier stages it leads the victim to haunt curiosity shops. Later, when it becomes virulent, it compels him to wander far and away into the wilderness, on mowahoes and in canoes, seeking to gain the treasures at first hand. Mr. Munro is now approaching the virulent stage. When on the road last season in the West, with his Prisoner of Zenda company, he pursued the quest with eager enthusiasm. His pockets, after a time, bulged with teeth. When he walked he clicked like a skeleton on wires. At night, after securing the doors and windows of his room, he gloated over his treasures in miser fashion. By day he scoured the country in search of new gems of yellow ivory. And in this employment he had many adventures.

The most embarrassing adventure occurred at Reno, Nev. Mr. Munro had visited all the curio shops in the town with small success, and was returning to his hotel, in a despondent frame of mind, when he encountered, on the street, an Indian. The Indian was dressed in leggings, a blanket and one feather. He looked, in a word, the real thing. "Ha, ha!" exclaimed Mr. Munro—who was once an actor, by the way—"I shall now win the wondrous wisdom teeth from the mighty hunter himself!" Thereupon he remarked pleasantly: "Ugh, ugh—heap big Injun. Big hunter. Shoot plenty elk, eh?" The Indian regarded the manager with a cold and distant stare.

Mr. Munro had learned at school that the Pilgrims employed the sign language when conversing with the aborigines. So he started in again. He pointed to the distant hills. He fired an imaginary gun; he drew an imaginary hunting knife; he struggled with an imaginary elk, and finally at the end of the pantomime, held aloft an imaginary tooth. The Indian watched the performance gravely. A crowd collected. Mr. Munro exclaimed, "Ha! You understand—you sabe—elk tooth—me buy—you sell." The Indian extended his hand solemnly. "I am obliged to you for this entertainment," he said, "but I fear it will be impossible for me to sell you any elks' teeth. The State law, unfortunately, forbids the killing of elk at this season of the year." Mr. Munro fainted. When he came to the Indian was bending over him, holding a glass of whiskey to his lips. "Who—who shall I drink to?" faltered the manager, whose courtesy is never failing. "I would suggest that we drink to Harvard College," replied the Indian. "I graduated there—class of '93."

—

They tell a funny story on George H. Summers, who will star next season in A Hot Scotch Major. Mr. Summers is the author of several songs. He also has a clever little daughter of seven years. On leaving home this Spring he said to the infant:

"Mab, I want you to pay strict attention to your music lessons, so when papa returns home you can play his new songs for him."

Thursday last he received a letter from the little one to this effect: "Dear Pa—My music teacher says your songs are bum."

Wanted—A pianist to teach a little girl. Apply George H. Summers.

AT LAW OVER FLORODORA.

In the United States Circuit Court last Friday Judge Lacombe heard arguments in the action brought by Joseph L. Eppinger, of San Francisco, against John C. Fisher, John W. Dunne, and Thomas W. Ryley for an injunction restraining them from disposing of Florodora, and for the appointment of a receiver for the production. Eppinger says that two years ago he lent $4,000 to Dunne and Ryley and received from them a bill of sale of an interest in the production. He received the money back, but none of the profits. Mr. Ryley, who answered for the defendants, admits the loan, but says that the transaction ended with the repayment of the money. The bill of sale, he avers, was merely collateral security, and there was no intention to make Eppinger a partner in the enterprise.

In answer to this Eppinger filed a supplementary affidavit, reiterating his assertions and introducing letters said to have been written by Mr. Ryley and supporting his claim. Mr. Ryley replied June 11 with a second affidavit in which he flatly contradicts Eppinger and swears that Eppinger's affidavit "is perjurous and the alleged letters are the complainant's invention."

Judge Lacombe reserved his decision.

THE CHAPERONS LITIGATION.

The application of Isadore Witmark for an injunction to restrain Frank L. Perley from interpolating "Blooming Lies" or other musical numbers in The Chaperons came up before Judge Lacombe in the United States Circuit Court last Friday. On June 9 the plea had been made in the Supreme Court, where the plaintiff was told to apply to the United States Court, as Mr. Perley was not a resident of this State. Mr. Witmark's claim was that Mr. Perley had signed a contract by the terms of which no musical numbers save those composed by Mr. Witmark should be sung in The Chaperons. In answer to this Mr. Perley submitted a later contract, signed by Mr. Witmark last November and permitting George W. Lederer and George V. Hobart to revise The Chaperons. It was under this contract, Mr. Perley claimed, that "Blooming Lies" had been interpolated. On application of counsel a postponement of the case until to-morrow (Wednesday) was granted.

OPENING DAY AT MANHATTAN BEACH.

The season at Manhattan Beach, where the ocean breezes sweep, opened on Saturday, when Sousa's Twenty-third Regiment Band gave delightful concerts, afternoon and evening. In the evening the famous resort really opened in earnest, and hotel piazzas and promenades were thronged by the immense crowd that came over from Bloomingdale Bay after the running of the Suburban Handicap horse race. Pain's fireworks exhibition will open its season at the Beach to-morrow (Wednesday) evening with a new spectacle, The Burning of Rome, and on Saturday evening Frank Daniels and company will inaugurate the Manhattan Beach Theatre's season, presenting Miss Simplicity. They will be followed on July 7 by The Show Girl, on July 21 by Primrose and Dockstader's Minstrels, on Aug. 4 by Florodora, and on Aug. 18 by The Bostonians.

E. R. REYNOLDS' ENGAGEMENTS.

Everett R. Reynolds has nearly completed his arrangements for his comic opera organizations next season. For the De Wolf Hopper company in Charles Klein's opera, Dr. Pickwick, Mr. Reynolds has engaged Digby Bell, Henry Norman, Grant Stewart, Law Payne, Guy Bartlett, George Chapman, George Rolland, Louise Gunning, Laura Joyce Bell, Alice Maud Poole, Grace Fisher; William M. Gray, business-manager, and J. K. Adams, stage-manager. George Marlot will produce the comedy. Among those engaged by Mr. Reynolds for the Jefferson De Angelis Opera company in The Emerald Isle are Edmund Stanley, Stewart Hyatt, Arthur Barry, and Kate Condon.

SOME CHARACTERISTICS OF THE ELIZABETHAN-STUART STAGE.

I.

It is a saddening reflection that while Shakespearean investigators are frittering away their energies upon useless side issues, many a glaring fallacy concerning the internal arrangement of

the Elizabethan-Stuart playhouse clamors for authoritative refutation. And none more so than a rampant absurdity for whose sway Malone and Collier are largely responsible. It says little for the penetrativeness of latter-day inquirers that only a single student of the period has arrived at the conclusion that the stage of Shakespeare's day was altogether devoid of a front curtain. His has been a voice crying in the wilderness, but never has there been utterance more pregnant with truth. "Among all innovations on the stage," writes Arthur Dillon in *The Westminster Review* for April, 1895, "perhaps the most far-reaching in its effect on dramatic construction is the act drop. Elizabethan dramatists had to round off a scene to a conclusion, for there was no kindly curtain to cover retreat from a deadlock. The art of modern playwriting is to arrest the action suddenly upon a thrilling situation and to leave the characters between the horns of a dilemma. . . . His [Shakespeare's] constructive plan is particularly unsuited to the act drop. Upon one of Shakespeare's plays the curtain falls like the knife of a guillotine. The effect is similar to ending a piece of music abruptly at its highest note, simply for the sake of startling effect."

One has only to pursue this constructive taut to the uttermost to show the indefensibility of any ballet in an early front curtain. It should be noted, for example, that no play of the Shakespearean era was ever brought to a close with dead bodies cumbering the stage. In that, too, the dramatist had "to round off the scene to a conclusion," by bringing on bearers to carry off the prostrate players. No kindly front curtain was provided behind which the mimic dead could make good their escape, and failing the aid of supernumeraries, the unhappy corpses would have had to walk off in full sight of the audience.

In those early non-scenic days there was no occasional shrouding of the stage as now, to indicate the passage of time. Malone has cleverly pointed out that the primitive method of indicating act divisions was simply by a temporary cessation of the main action, what time the music played. One says "main action" here advisedly, for the stage was not always void of players during these breathing spaces. The conventionality of the old entr-acte dumb show had lengthened rule. Even so late as the year 1623 we have the indication at the beginning of the third act of Middleton and Rowley's tragi-comedy, The Changeling: "In the act-time De Flores hides a rapier behind a door." This significant foreshadowing of the murder to follow could not have been effected had a front curtain been used, as now, to mark the divisions of the acts. As a matter of fact, none of the utilities of the modern act-drop could have held good in Shakespeare's time, when there was no scenery (in the proper sense of the term) to be changed, and when the art of the playhouse was purely rhetorico-dramatic, and lacking in the aid of pictorial illusion. It must never be forgotten that the arrangement of the earliest English theatres was based for the most part on the simple conditions which had previously obtained on the temporary scaffolds in the old inn yards. It was not for betterment of their art, but merely to evade the repressive edicts of the civic authorities, that the players forsook their wonted haunts and built for themselves permanent houses beyond the reach of Bumbledom.

Current belief in the existence of an Elizabethan front curtain is mainly due, as I have said, to placid, unquestioning acceptance of the dicta of Malone and Collier. Indirectly, however, there has been some bolstering of the fallacy through misinterpretation of a passage which Wood, in his "Athenæ Oxonienses," cited from old Aubrey. Writing of Ben Jonson, Aubrey says that he "acted and wrote at the Green Curtains, but both ill; a kind of nursery, or obscure playhouse somewhere in the suburbs (I think toward Shoreditch or Clerkenwell)." Although a vulgar tradition to the contrary still exists, scholars are fully aware that the Curtain Theatre, so far from deriving its name from a playhouse appurtenance, was so called from the piece of land on which it stood. But Aubrey's loose statement—eloquent as it is of his ill-knowledge of that particular playhouse—gave rise to the still existing impression that the old green baize curtain, so long utilized on the British stage, was first brought into vogue by its employment at the Curtain. Assuming for the sake of argument that Ben Jonson's first biographer gave the title of the house correctly, the safest inference would be that the name arose from the painting of a green curtain on the sign.

Much of what we know definitely concerning the physical conditions of the Elizabethan-Stuart theatres, and of the playgoing customs of the time, argues of the absence of a front curtain. Devoid of the slightest approximation to a proscenium border, the stage was a rush-strewn scaffold jutting out into the pit. Between player and spectator there was as yet no strict line of demarcation. If the action demanded it, as in the case of that curious play, The Knight of the Burning Pestle, the player could seat himself on occasion in the pit; on the other hand, the spectator could retaliate by occupying a stool on the stage. Moreover, as there were boxes at the back of the stage as well as on the sides, there was as little necessity for a front curtain in a primitive English playhouse as in a modern circus. We have indication of its absence in Decker's "Gul's Hornbooke" (1609), in the passage addressed to the stage frequenter of the time: "Present not yourselfe on the stage (especially at a new play) untill the quaking prologue is ready to enter; for then it is time, as though you were one of the properties, or that you dropt of [*sic*] the hangings, to creep from behind the arras with your tripos, or three-legged stoole," etc. With a front curtain in vogue this injunction would have been unnecessary, as in that case the stool-holder would have run no risk of drawing upon himself the gibes of the groundlings by a premature appearance, and could have taken his place cheerfully before the play began.

Knowledge of the internal arrangements of the first English theatres has not been materially added to since Malone, in the Eighteenth century, wrote his excellent treatise on "The Rise and Progress of the English Stage." If Malone blundered, it was in assuming, on the strength of certain stage directions, that the Elizabethan theatres had a front curtain as well as the traverses. Some of the passages cited in support of his contention (e. g., those from Davenant's "Entertainment at Rutland House," 1656, and the play of Lady Alimony, in 1659), have no possible bearing on the period. The others all refer, not to a front curtain, but to the traverses. In marshalling evidence synthetically from a series of stage directions the theatrical historian must take two precautions. In choosing the materials for his literary mosaic he must needs avoid the sophistications of modern editors by confining his investigations to original editions; and in adducing evidence regarding ordinary playhouses he must be careful to eschew such plays as were written solely for private, or court, performance. To make deductions, for example, from "The Arraignment of Paris when dealing with the public playhouses, would be the height of absurdity. This latter precaution Malone has not always taken. Besides quoting from Davenant's "Entertainment" in support of his contention, he cites the final line from the epilogue to Tancred and Gismund (1592): "Now draw the curtaines, for our scene is done."

Malone should have remembered that this tragedy was written for private performance before Queen Elizabeth, even if he did not know—what is apparent now—that the Spartan simplicity of the public stage was not maintained at the representations at court. With a system of rude, immovable scenery in vogue in these private performances from the days of Henry VIII, it is by no means difficult to believe that front curtains were employed as well. The early Revels Accounts afford clear indication of the use of scenery in conjunction with curtains, but evidence is entirely lacking to show to what particular use the latter were put. Note, for example, the following entries ("Extracts from the Accounts of the Revels at Court," published by the Shakespeare Society in 1842, pp. 56, 90, 167):

1573-1574.

John Rouse, for poles & shyvers for draft of the Curtins before the Senat Howse [most likely a scene in the play of Quintus Fabius, performed on Twelfth Night]	2. 0.
Curtyn Rings	8d.
Edging the Curtins wt ffrenge	1. 0.
Tape and corde for the same	10d.

1574-5.

For sowing the curtyns & settin on the frenge for the same	3. 0.
Wyer to hang the Curtyns	6d.

1581.

"A Storie of Pompey, enacted in the hall on twelfnighte, whereon was ymploied newe, one great citty, a senate howse, and eight ells of dobble sarcenet for curtens, and xviij paire of gloves."

It would be idle to hazard guesses as to the utility of the curtains referred to in the above entries. What we do know for certain is that as early as 1604 front curtains were employed in the court masques to hide the scenery, and that, too, considerably before proscenia came into vogue. On the Continent front curtains in private performances had utilization at a very early period. According to Olivier de la Marche, curtains of the sort were provided during the representations of a dramatic pantomime dealing with The Labors of Hercules, given at Bruges in 1468 in honor of the marriage of the Duke of Burgundy to Margaret of York. They rose on every act to the sound of trumpets, reminding us of the Elizabethan custom at the beginning of a play, and when they fell attached to them was a large scroll conveying the moral of what had just been exhibited. In Italy painted act drops were employed in private theatricals as early as 1518. Strange to say, however, in the matter of employment of front curtains, the public theatre in France was almost as dilatory as the English theatre. No such accessory can be traced there before the year 1630; and that, too, despite the fact that scenery had already been in vogue for long at the Hotel de Bourgogne. There was this parallelism between the early French and English theatres, notwithstanding the grave disparity in their arrangement, that the act divisions in both were indicated solely by the cessation of action and the playing of musical interment. As for the seeming inconsistency of a stage furnished with scenery and yet devoid of a front curtain, it is explained away by the circumstance that early in the seventeenth century the French stage had adopted as its system of mounting the principle of the *decor simultané*, or multiple scene, a quaint artificiality begotten of the Mysteries. In this all the various backgrounds required in the course of the play were indicated, or symbolized, at one and the same time. Although no portion of the complex set was ever changed in sight of the audience, a compromise was effected by means of a conventionality sometimes followed in the early Stuart masques. Portions of the scene were hidden from view by drapery until the psychological moment.

Much of the confusion that has arisen in the interpretation of passages from the early English drama dealing with curtains is due to want of proper knowledge of the use of the traverses. Even their exact position has been hitherto indeterminate. Under the circumstances a somewhat deeper inquiry into the matter than has yet been made seems not inopportune.

As most of the ordinary plays of the Shakespearean era were written with an eye to the occasional employment of traverses, it follows that the latter must have formed a permanent feature of all the public and private theatres of the time. (The word "private" is here used in its technical Elizabethan sense.) Moreover, although the fact is frequently lost sight of, there were two sets of traverses, the one immediately above the other. As will presently be shown, the exact position of the lower set has been a matter of unnecessary dispute, but all agree that the upper set covered the balcony at the extreme back. The location of the upper traverses is adequately indicated in the sketch of the interior of the Red Bull Theatre, prefixed to Kirkman's "The Wits; or, Sport Upon Sport," published in 1672. Of their existence and particular use we have ample proof in old stage directions. In King Henry VIII (Act v, sc. ii) we have the indication: "Enter, above, the King and Butts," and shortly afterward the King says to his companion, "Let them alone and draw the curtains close." The idea was that they might watch his Grace of Canterbury and his court without being observed. In the second scene of the second act of Middleton's Women Beware Women (written before 1627), Guardiano and Bianca enter on the balcony in front of the curtains, which are immediately drawn by the former to reveal the Duke. Guardiano retires, and a weighty colloquy ensues between Bianca and the Duke, what time Livia and the Mother engage in their game of chess, seemingly oblivious of what is going on above, although tickling the ears of the groundlings by making punning allusions to the situation. Similarly, in Massinger's Emperor of the East (1632), we have the direction, "The curtaines drawn above; Theodosius & his eunuchs discovered."

Both sets of traverses were attached to rings running on iron rods. As records of their use occur as early as 1561, there can be little doubt that their conventional employment was a continuance of the system followed on the open-air stages erected in the old inn-yards. One of the items of evidence advanced by Malone in favor of his hypothesis regarding an early front curtain (but in which the allusion is plainly to the lower traverses), is "A prologue upon removing of the late Fortune Players to the Bull, by J. Tatham; *Fancies Theatre*, 1640."

"Here, gentlemen, our anchor's fixt; and we,
Disdaining *Fortune's* mutability,
Expect your kind acceptance; then we'll sing.
(Protected by your smiles, our ever-Spring.)
As pleasant as if we had still possest
Our lawful portion out of *Fortune's* breast.
Only we require you to forbear
Your wonted custom, handling tile and pear
Against our curtains, to allure us forth;—
I pray, take notice, these are of more worth;
Pure Naples silk, not worsted."

Apart from the allusion to the improvement in the quality of the curtains this citation is valuable because it shows that the traverses must have been situated close to the actors' tiring rooms. Had these loosely flowing curtains been placed anywhere except at the extreme back of the stage the throwing of missiles thereat could not have attracted the attention of the players behind.

When we seek to demonstrate the exact position of the traverses by the grateful aid of pictorial evidence we find ourselves confronted by the fact that no perfectly accurate sketch of the early, non-scenic playhouse exists. The Red Bull print already referred to gives a satisfactory indication of both sets of traverses, but it is altogether innocent of entering doors. On the other hand, the well-known sketch of the interior of the old Swan Theatre (first given to the world at Bremen in 1888 in Dr. Gaedertz's pamphlet, "Zur Kenntniss der Altenglischen Bühn," and now reproduced) accurately indicates the position of the two entering doors, but is equally innocent of upper or lower traverses. This perplexing Dutch drawing is now so commonly accepted as an authoritative transcript of the salient features of an Elizabethan playhouse that it is quite time a note of stern protest were sounded regarding it. So far from being typical of the average non-scenic theatre, it cannot even be accepted by independent inquirers as trustworthy evidence regarding the house of which it purports to be a sketch. From all such I ask confidently for a disclaimer on the following counts:

1. It is at best but "hearsay evidence," being a drawing by one Arend van Buchell from the instructions of his friend Johannes de Witt. Why, then, should we deem it perfectly accurate, knowing as we do that the accompanying Latin description of the Swan by De Witt himself errs not only in regard to the capacity of the auditorium, but in its account of the materials with which the building was constructed?

2. It is undated. Dr. Gaedertz argues that De Witt visited London in 1596, but Mr. Fleay maintains that the Swan had not been utilized for theatrical purposes until 1602. A play in course of performance is depicted in the sketch.

3. It is self-contradictory. It shows an apparently removable stage, with the anomaly of permanent columns supporting the "heavens."

Early English playhouses have been none too strictly divided into two kinds, the public and the private; but there were virtually three, as two classes of public theatres were in vogue. In the one where the house was entirely devoted to dramatic performances the stage was solidly and substantially built, and it was paled in to separate it from the "yard." The building was roofless (as in all "public" theatres), but a tiled "shadow" or cover, provided with leaden gutterways to carry off the rain, jutted out at an angle from the back wall, just above the balcony, and came pretty well to the front of the stage. Its length and weight necessitated supporting columns, with the stage as a base. Technically known as "the heavens," this half roof had apparently no utility beyond affording a shelter from the elements to the players during action and to the occupants of the "Lords' Rooms" behind. The chief authority for these details is the building contract for the Fortune in 1599, as first published by Malone, an important document affording evidence in regard to the Globe as well as the newer house.

The second kind of public playhouse was that occasionally used for other purposes besides theatrical. In this the stage was removable and the "shadow" so constructed as to be self-supporting. Deprived of its columns, the half roof shrank considerably in length; without shoring of some sort it would have been highly dangerous, if not impossible, to place in position the ordinary quantity of superincumbent lead and tiling. Hence "the heavens" in this class of house could have done little more than afford shelter to the occupants of the back boxes.

In 1613, when Katherens contracted to turn the Bear Garden into the Hope playhouse—or from "a game place or house where bulls & beares have been usually baited" into "a game place or playhouse convenient in all things both for players to play in & for the game of beare and bulls to be baited in same"—it was agreed that the form, width, height, etc., were to be the same as in the Swan Theatre. The stage was to be removable and the half roof constructed without supports on the stage. (Fairman Ordish's "Early London Theatres" (1894), p. 216.)

Such meager records of the Swan as have survived go to show that it must be placed in the category of buildings which were used now as amphitheatre and now as playhouse. Van Buchell's sketch affords partial corroboration of this in the comparative smallness of the "heavens" and the non-indication of front pailings; but viewed strictly as a vertical section of this type of house, it is inaccurate and defective. We have the inconsistency of a removable stage supporting permanent columns. If they were not permanent their presence must at least have been necessary for the stability of the "heavens." Suppose, in imagination, we remove the stage, then the columns must go with it. Result, the tiled and leaded half roof, deprived of its support, falls into the yard! On this showing the sketch has neither the characteristics of the public playhouse pure and simple nor the characteristics of the structure which was sometimes amphitheatre and sometimes playhouse. Its defects in this respect are emphasized by:

4. It affords no indication of the upper or lower traverses. We have just seen that there is practically no warrant for the existence of the stage columns, a fact that seriously weakens the plausibility of Dr. Gaedertz's theory that behind them are hidden the two parts of the lower traverses. However, for argument's sake, let us temporarily allow the two columns in order to discuss this hypothesis from another standpoint. As dramatic action is taking place on the fore part of the stage, we can only assume that van Buchell arbitrarily withdrew the curtains so as to expose to view the back of the house; for the main utility of the traverses being to admit of "discoveries," they must have been kept closed until the moment when action was to occur behind them. We have corroboration of this in the following passage from Beaumont and Fletcher's The Woman Hater (1607): "There is no poet acquainted with more shakings & quakings towards the latter end of his new play, when he's in that case that he stands peeping between the curtains, so fearfully, that a bottle of ale cannot be opened, but he thinks somebody hisses." We have here not only an indication that the curtains were kept closed during the ordinary action, but a measure of proof that they could not have been hung in the middle of the stage. In that position the anxious playwright would have been seen and duly quissed by the occupants of the back boxes.

W. J. LAWRENCE.

NEWS OF FLORODORA.

Edna Wallace Hopper and Cyril Scott are reengaged by Fisher and Ryley for their Florodora company at Manhattan Beach, opening Aug. 4. Isadore Rush is to replace Miss Hopper in the Chicago production. Others engaged for the Chicago company are Maud Lambert, Donald Brine, and Alf Wheelan. Thomas W. Ryley leaves for Chicago to-morrow to visit the company, returning in a week. John C. Fisher is in London arranging the details of the forthcoming production of The Silver Slipper at the Broadway Theatre on Oct. 29.

AMATEUR NOTES.

The students of the Murphysboro, Ill., High School gave the pantomime Miles Standish at the school building on June 9, before a large and appreciative audience.

The Class of 1902 of the University of Minnesota on June 2 presented an Indian drama in four acts, entitled The Onoega. The action of the play took place on the banks of the Mississippi (the Fall of 1678)—the campus of the university, a chemistry lecture room, and then back to the first scene. The dialogue consisted of jokes and satires of the personnel of the faculty and student body of the university. The play was directed by Clayton D. Gilbert.

REFLECTIONS.

Photo taken by H. P. Botter, Actors' Society.

Above is a picture of the Opera House at Pine Bluff, Ark., referred to recently in THE MIRROR as a theatre adapted from what once was a livery stable. Pine Bluff happily is to have a new theatre, to be erected by the local Elks.

Mr. and Mrs. Campbell Gollan sailed last Saturday on the steamship *Canadian* to attend the coronation and afterward spend the Summer at their home in Scotland. Mr. Gollan is under contract to David Belasco for three years.

T. H. Winnett, of the Emergency Bureau, will spend the Summer at Bath Beach and Sheepshead Bay. George W. Winnett will be at the Emergency Farm, Breezy Point, L. I., during the hot months.

Lee H. Baker and Edith Elliot, leading members of the Thanhouser Stock company at Milwaukee, were married at Manistee, Mich., the home of the groom, on June 6.

Willie Edouin and his company have been playing at the Empire Theatre, Johannesburg, where Wilson Barrett followed them.

Maurice Bernhardt, the son of Sarah Bernhardt, has applied in Paris for permission to change his name to Maurice Glatvin.

The Three Little Maids company, with Edna May as the star, will sail for New York on Dec. 20.

Edward L. Walton, the well-known character actor, has been engaged by Sullivan, Harris and Wood to appear in the new play, King of the Detectives. Mr. Walton will create a strong Hebraic character.

Sousa, it is reported, has offered $70,000 to be released from his contract to play at Tilyou's Pier, Atlantic City, this Summer. The contract calls for sixty-five concerts, for which Sousa was to receive $1,000 each.

Marion Russell is spending the Summer at Ridgefield, N. J. Miss Russell recently filed incorporation papers for her copper mine, the Second Attempt, situated at Beulah, Col.

George Barr, late of the business staff and now a director of the Actors' Society, has been engaged as stage-manager by Kirke La Shelle for the production of Sargent James in Boston early in September.

Carrie Bowman, late of Weber and Field's company, is with The Wizard of Oz, produced last evening at the Grand Opera House, Chicago. Miss Bowman has a role that gives her great chances to show what a good dancer she is.

David Warfield has about recovered from the effects of the operation recently performed upon him for appendicitis, and as soon as he is able will go to the Adirondacks to fully recuperate.

Clyde Fitch was reported last week to be seriously ill abroad with appendicitis. In letters to friends, however, Mr. Fitch did not mention that he was not in good health, and the report is generally believed to be erroneous.

Myra and Cecil Jefferson are spending their vacation with relatives in Michigan.

Mabel Frenyear, who has been engaged by Fred G. Ross as the ingenue for his new Theodore Kremer play, Beyond Pardon, was sent to the Presbyterian Hospital, the other day, to undergo an operation for appendicitis.

Frank H. Livingstone, manager of the Century Theatre, Kansas City, Mo., is in the city at present engaged in booking attractions for the Missouri and Kansas circuit.

Katie Emmett, who is to appear in a new play, From East to West, next season, is in town with her manager, Frank Bayman, for a fortnight to complete arrangements for the production and tour.

Charles H. Clarke has become general business-manager for Wallace Munro's enterprises next season.

Mrs. Brune will sail to-day (Tuesday) on the *Teutonic* for Europe. She will go directly to Sorrento, Italy, to visit Marion Crawford, in whose play, Ulderna, she is to star next season under the direction of Wallace Munro, and will return early in the Autumn to begin rehearsals.

A wedding of interest to old-time players was that of Alfrida Macdonald and Mr. Allyn, which occurred at Cambridge, Mass., on June 18. The bride is a granddaughter of James Fox, once Mayor of Cambridge, a grandniece of G. L. Fox, the famous Humpty Dumpty, and of C. K. Fox, the noted Pantaloon, and a cousin of Mrs. Daniel Sully. Mr. and Mrs. Sully attended the wedding, and entertained the bride and groom in New York on the eve of their departure for Europe. The flowers that decorated the church at the time of the wedding were placed the next day on the graves of the famous Fox brothers.

Most of the members of Kirke La Shelle's Arizona company arrived in New York from England on the *Minneapolis* yesterday (Tuesday) morning. Some of the principals remained in London to witness the coronation ceremonies.

NOTES OF NEW THEATRES.

Richmond, Ky., Lodge, I. O. O. F., is building a new theatre at that place, to cost $10,000. The lodge hopes to have the building ready for occupancy by Oct. 1.

The rumor published in the Rochester, N. Y., correspondence of THE MIRROR that a new theatre was to be erected there is now a fact. Walter B. Duffy will build the playhouse, that will be known as the New National Theatre. It is to be leased and managed for ten years by Frederick R. Luescher, in company with Hurtig and Seamon. Stair and Havlin will book the attractions. The prices will range from 15 cents to $1. The National Amusement Company, controlling theatres in several cities, has been incorporated, and will likewise control the New National.

Horsford's Acid Phosphate.

If you have smoked too much, spirits depressed and sleep disturbed, take half a teaspoonful in half a glass of water just before retiring. Brings quick relief.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

First place upon the programme is claimed by Victory Bateman, who, with Joseph Totten in her support, will appear in Sweethearts. McIntyre and Heath have a farcical sketch, Rambunctious, which has its initial presentation here. Rano and Richards, Ray L. Royce, Donahue and Nichols, the Marvelous Seymours, Riley and Hughes, Armour and Doerfler, the Yale Duo, Willard N. Reed, the stereopticon and the biograph are the others.

Tony Pastor's.

An attractive bill includes the Adonis Trio—Barnett, Scanlon and Stevens—in After the Ball; Gardner, Vincent and Haverly in Two Strings to Her Bow; Marsh and Sartelle, Tascott, Emerson and Quaqua, John R. Cole and company, Bello Vesta, Hawley Newcombe, Profit and Forgot, the Dancing Reynolds, Bray and Austin, Marshall, Bowers and Curtis, and the vitagraph.

Proctor's Fifth Avenue.

A division of the Proctor Stock company furnish the chief excitement in a revival of The Nominee, which Nat C. Goodwin used to play. In the cast are Frederick Truesdell, Charles B. Hay, William Gerald, Beatrice Morgan, Helene Mulliner, and Adeline Bertrin. The vaudeville contingent comprises the Kingsley Sisters, Al. Lawrence, John Walsh, Florins, and the kalatechnoscope.

Proctor's 125th Street.

The Dancer's Daughter is once more offered by a section of the Proctor Stock company, headed by Adelaide Keim, Edward H. Hull, Hal Albon, Richard Lyle, Ada Lewis, and Dixie De Wolf, while the kalatechnoscope takes care of the vaudeville between the acts.

Proctor's Twenty-third Street.

The week's programme of straight vaudeville shows Sidney Grant, Baker and Cox, the Great Hintons, Collins and Hart, Julia Kelly, Ed Hastings, Darby and Funkella, Mills Trouble, Brophy and Wells, Barry and Hughes, Lassila, J. W. Kanes, and the kalatechnoscope.

Paradise Gardens.

The local reappearance of the Wartenberg Brothers constitutes the chief feature of the programme, which includes also for the current week the Three Ch's, Olga von Hatzfeldt, Hanson Gubbs, and Jean Francioli, Fureas, the Four Holmes, Gardner's cats and dogs, the Three Willis Brothers, Rachel Lays, Hoey's monkeys, Sparrow, Austin, and Wolf and Hilton.

Cherry Blossom Grove.

This roof-garden, known throughout the past season as the New York Winter Garden, and situated atop the New York Theatre, is opened for the Summer this week with a big bill that shows Jessie Bartlett Davis, Billy Van, Flanders & Walton, Hanson Circus, Dolores, Royal Hagan, Cook and Arden, Carlin's cats and dogs, La Belle Blanche, La Belle Fortunato, and a new ballet devised by Carl Marwig.

LAST WEEK'S BILLS.

Keith's Union Square.—The programme was headed by Lena Merville, Sidney Booth and Helen Rosser in a new one-act comedy, The Two Jakobs, written by Lawrence Semser. The playlet was contrived upon a distinctly conventional plan and consisted only a few lines of more than passing worth, but it was so brilliantly acted by the three that it fairly scored an immediate and considerable hit. The plot concerned the embarrassing situation of a young man who was in love with a girl, and said girl had a double in the shape of another young woman who was the mother of twins. The two twins look into the home where were established the latest twins in all their glory, and his [illegible] love came then, too. The worst complications followed in consequence, and, although they were continually sitting on and out, and the young man thought that whichever one he got must be the darling of his heart, it resulted that to host him of them, dials to her twins chose to be supposed her to be his own twin girl, and it spitted this same best girl to hear him speak of having just kissed her when she was quite sure that he had done nothing of the sort. These complications were splendidly handled by the players, and the whole piece was run off with commendable dash and spirit, the manner in which the cues were snapped up being especially fine point, the study of which might well be heeded by many of our eminent vaudeville sketchists who would like to have an interpreter or an dialogue between every two lines. The new trio are certainly welcome additions to the ranks of vaudeville, and their career in that department should be long and prosperous. McIntyre and Heath were seen in their turn, On Guard, which has been vastly improved since they used to call it The Recruit. James McIntyre's impersonation of a dusty Georgia belle is absolutely inimitable, every line of his voice, every gesture and every expression being a perfect reproduction of the real Southern article. His dress also deserves mention as completely typical. Tom Heath once again scored in the amateur negro soldier, and built out a portrait of the rather self-important, exceedingly impressive darky type that could not be beaten. The Three Livingstons continued their astonishing acrobatics in evening dress to the immense delight of the Keithites, whom breath was quite taken away by sundry of their seemingly impossible feats. The two female Livingstons appear to have no difficulty at all in doing almost anything acrobatic while attired in long train dresses, and their male partner exhibits a wondrous deal of skill in equilibrium and exercise of strength. Tom Almond, from Australia, sang and danced cleverly and somewhat suggested the antics of Little Tich that were indulged so boldly during the season past by Little Tich. His quality was cordially received and went on record as a distinct success, particularly in his assuredly expert handling—or rather footing—of a pair of extraordinarily long-toed shoes. Curtis and Brown offered a capital German comedy act that was out on the merits of the liberal supply of entirely new material that they dispensed in their rapid conversation. It is quite their work to assemble such, but their apparently inexhaustible stock of novel stuff overcame all objections. Bertie Fowler was on deck with some new songs and stories that scored thoroughly well, and her manner of presenting them had improved measurably since her previous Keith appearances. She is a comely young woman with unusually admirable powers of mimicry, and a majority of her stories are highly entertaining. John and Bertha Gleason weighed in with a series of beautiful dances that, it is altogether probable, the mean Terpsichore herself couldn't have tied even when she was playing that long engagement at Olympus, at wherever it was, before so docile, by Robert Gran. The great Jove full sky in one particular when he was signing that world-famous sot, 9—Mason—9. He should have made it ten and had another muse called Vaudeville, for she might have lifted a lot of trouble from the shoulders of the nine by just being a sort of composite picture of all their virtues. The Orpheus Four sang pretty well but provided a brew of comedy that could hardly be counted upon to contribute ostensibly to the gayety of nations. Montgomery and Pearl put in their usual success with their musical comedy turn, Harmony and Rich honestly earned applause for their bright Irish comedy act, the Lassilas did various amazing stunts on the stage, and Hallowell and Worth were well received in a neat singing sketch. Then, besides, there was the stereopticon and the bubbling biograph. Excellent business.

Tony Pastor's.—Jean Courtenaye and company, including Charles Forrester and Elizabeth Dyer, let us see once more J. M. Barrie's playlet, It Might Have Been, which is a pretty dramatic thing for vaudeville but very popular in spite of that. It was acted again excellently by the people mentioned and Miss Courtenaye showed us still how admirably she can manage the difficult ending of the piece. This little play is not an easy thing to act properly, and for it to so gracefully done that one almost fails to compare it and the chances that are taken with a typically vaudeville audience. Fitzgibbon, McCoy and Fitzgibbon came back, after an absence of only a few weeks, and repeated the hit recorded before in their delirious comedy sketch. The violin playing by the female member of the trio once more took strongly, and the fine low comedy of the male members came in for hearty applause. Mr. and Mrs. Jimmie Barry returned in A Skin Game and captured a huge share of the approval. Their work is always of the highest order in its class, and Mr. Barry's quaintly conventional comedian never was nothing a bit. John R. Cole, assisted by Fred Hallo and Lillie Raymond, got away with their customary triumph in The Rag Baby. Sullivan and Pasquelina scored again the hit that always attends their song, dance and comedy turn, which they are continually improving. Mr. Sullivan's singing and Miss Pasquelina's dancing are of the best, and they earned a big share of the applause. Bradley Stevenson sang nice of the optimist, Bradley Stevenson, and was agreeably and William Cahill Doyle, assisted by Lillian Doyle, rendered Irish songs and stories with all kinds of success. Russell and Hilker repeated their recent hits at Proctor's and Keith's theatres, and the album was the Gradons, Franklin Wallace, Mr. and Mrs. Larry Reed, Christopher Green, and Hutchinson and Hutchinson. With all of which there was, of course, injected a considerable display of pictures by the voluminous vitagraph. Good business.

Proctor's Fifth Avenue.—The Girl in the Barracks, a farce from the French of Gerot Kraatz and Heinrich Stobitzer, was revived by a detail of the stock company. The play was originally produced in this country by Louis Mann and Clara Lipman some years since, and was not considered an extraordinary achievement. The lines and complications of the piece are certainly well conceived and most amusing, but a better impression would result if the situations were more clearly defined. It is no easy to make the complicated portion of the disrobing public caught at a display of this sort that possesses considerable merit; it is as the director seems to obtain an amusing farcical situation. Never, or at any rate very seldom, has the Hyperion company been put at grips with so preposterously an impossible farce as The Girl in the Barracks, wherein almost every decorum-compelling item was outrageously violated to a likelihood of a rib. However, the people seemed to like it, and that's what it was written for, so what's the use of talking? The production was fairly smooth and the performances equally competent. Hamilton Lee played the girl who, added to the barracks for a day, and was successfully comedy and threatened to split the seat functions. Frank J. Conroy was very successful as the sergeant, Richard, and Clyde Fugal also scored quite materially by his artistic work as Gaston Lebaudon. Frederick Truesdell and Beatrice Morgan, the regular leading man and woman of the company, were cast for secondary parts and played them well. The rest of the cast very acceptable. The vaudeville programme was fairly good, that is, with the exception of one turn, which was positively rank. This was supplied by Lassila Olcott, whose grotesque impersonations, entitled their merit, let Lynn Wilbur, though his name was not on the programme, gained many laughs with his mimicry. The Hanlon Kids were reasonably good, and J. Warren Kerrigan showed improvement in his work. Selections of popular music was contributed by Lassila D'Armond and by the Ivers Bishop Duo. Hawthorne Juggled a while, and the free and forward kalatechnoscope chattered along for a few minutes. Large business.

Proctor's Twenty-third Street.—Welsh, Francis and company topped the card in their rather bellicose comedy sketch, Irving Jones, the irrepressible idle of a corn, made the supreme success as a moneyspiel and registered a large hand season with his quaint songs and his field of Josephine. Jones' personality is irresistibly amusing. It is impossible to imagine that he could be taken seriously even if the stage and what behind the footlights he moves perfectly well how to utilize his natural make-up for all that it is worth. He made the Proctorians roar with delight and was accordingly with many hearty results. Edna Merritt sang pleasingly and brought to her work a thoroughly refreshing supply of originality. She owns a very magnetic presence and a generous endowment of what is technically known as "stage." Their grand going to make her immensely popular. Lynn Wilbur produced his humorous monologue, that contains many stories of the sort that a fellow wants to remember to tell when he gets home or at the next dinner where he is called upon for a speech. Alfred Klaus contributed some clever work on the flying rings and was much applause for it. Bartlett and Howard did a neat musical act, Evans and M. John sang and danced engagingly. Phillips and Leighton concerned humorously to good purpose. Howard and Linder served happily in their clever sketch. Harry Lyons whistled and whistled effectively. Wolf Cleves and Ashley offered a good Hebrew comedy turn, and the Ball Brothers sang and danced capitally. And then there was the belligerent kalatechnoscope. Good sized audience.

Proctor's 125th Street.—A quartet of the stock company scored their chief hits in revived a rendition of that startling drama, Oliver Twist, reputed to be the work of Hadden Chambers, but claimed by many to have originated from the brain of Mr. Charles Young, author of Jim, the Penman. Be the author whom he may, his play is even more pleasing when viewed in comparison with most of the dramatic spectacles that have recently been seen on the New York stage. The Proctor revival was commendatory, especially through the efforts of Edward M. Bell in the leading role. Mr. Bell is a thoroughly artistic, finished actor, and his portrayal of Mr. Wilding would not lose by comparison with the best work one finds on Broadway, even in the height of the season. Especially is the scene between Wilding and his mother, played by Ada Lewis, in the third act, fill the admirable points in Mr. Bell's work stand out. Frank Monroe's characterization of Mr. Sanbrook was commendable, as was the Mr. Gardner of Wright Kramer. Hal Albon as Marshall was very much up to his best in other plays, and Paul McAllister's faulty articulation seriously interfered with his performance of Harry Sanbrook. Adelaide Keim gave an artistic performance of Stella Dartmoor. Ada Lewis as Mrs. Sanbrook, Drina De Wolf as her daughter, and Helene Mulliner as her sister were all good. There was no vaudeville beyond the correct kalatechnoscope, which stayed on as usual. Fair business.

Paradise Gardens.—The bill was the same as that reviewed in the last issue of This Mirror. The delightful act entitled Interludes was still present and cast its spell of despond over the otherwise joyous room. The vegetables are coming on nicely in Oscar Hammerstein's aerial farm—the corn is waving, Annie, dear; the potatoes are looming loud and long; the lettuce is letting itself out; the war figures are nice and refined; the chickens go to roost on schedule time; the ducks float majestically on the waters of the improvised lake, and the cow is doing well, thank you. The bill last week showed the Three Ch's, Olga von Hatzfeldt, Hanson Gubbs, and Jean Francioli, the Three Willis Brothers, Rachel Lays, Hoey's Fureas, Sparrow, Austin, Gootnagy's cats and dogs, the Four Madcaps, Rachel Lays, Hoey's monkeys, Rose and Felton, and Ott Brothers, Klein and Richardson. Capacity business.

Hurtig and Seamon's.—The closing programme of the season at this popular house presented the De Muths, Isabella Singer, Whitelaw and Hart, Edgar Foreman, Augustus Cook and company, the Leta Brothers, Morrison and Vedder, Bass and Richards, and J. Fred Helf. Business had been so good that the management kept the house open a week longer than had been intended originally, and it was so excellent last week that they were, at first, tempted to brave the Summer warmth for another week. Ultimately, however, they made up their minds to close the season with the Sunday concerts.

IRENE LA TOUR TELLS OF PARIS.

Irene La Tour, writing from Paris, under date of May 24, says: "We are experiencing a run of very unseasonable weather this month, much more like December than May. Cold winds, rain and hail have all been in evidence, and, indeed, up to date it has rained every day since April 20. Good business has been the consequence at the regular houses, but things are looking very blue for the Summer theatres. All of the latter had big bills booked to open during May, but the weather has not permitted them to do any more than half a dozen times so far. The Winter season of the variety theatres was very prosperous, according to the statement just issued by the Minister of Finances. The two leading music halls, the Folies Bergere and Olympia, both cavalla, the Folies Bergere and Olympia, both cavalla, the total of all variety and circus business is given at nearly 14,000,000 francs. The bad weather has prevented us from enjoying as much of this beautiful city and, as we had looked forward to a nice month in this, our last engagement this season in Europe, it goes without saying that it has been a great disappointment. There are quite a number of American performers in Paris at present, and good American acts are more in demand than ever. At the head of the Olympia's fine bill appear the sisters of Berlin and Antheus, who are just from every one here to find them to visit their own country. The same may almost be said of Sam Hilton, the feature at the Alcazar, who, however, tells me that he intends to steal away for a little while next Winter, in order to see if Philadelphia—his birthplace—has awakened since he left it. I am the only American at the Folies Bergere, where the management is putting on a magnificent revival, which is expected to run all Summer. At the Theatre des Ambassadeurs, Lowell and Lowell have the position of prominence, and have supported their German and English successes. These two clever Americans are engaged here for two months, and could stay all Summer if they did not have to return to England to fill a long contract. On the same bill are Conway and Leland, who have also secured an unqualified success. At the Folies Marigny, May Hamilton and Leon are making hits. Edmund D. Hayes, at present in the Amusu Theatre, Hanover, Berlin, playing a two months' engagement previous to sailing for home, after a number of years of most unparalleled in the history of variety in Europe, the opposite to arrive in New York about the middle of July, and last, I understand, received a flattering offer to appear at one of the prominent roof-gardens, but it is at present his intention to rest a little during the hot weather. His boys, her irresistible impersonations, will make the journey to America with her. Dorita, the dancer (better known in the States as La Belle Dorita), is at present topping a good bill at the Hanau, Hamburg. This is her last engagement on the Continent for this season, as she is booked to open at the Palace, London, for a return date of three months, after which she has dates in the English provinces, with Holland, Germany and Russia to follow, and is all told her date-book filled until May, 1904. I met George Davis, of the Manhattan County Four, in Paris the other day. He told me that their number was booked up for over two years and he was then on his way to Buda Pest, where they are engaged for the Summer. John F. Leonard and Minnie Kiney have returned from a successful season in South America, and both are billed to appear at the Nouveau Cirque on June 1. News has just come to hand of the marriage of Rae Snyder, the trick cyclist, and Lily Provenza, of the Provenza troupe, a wheelwoman of no mean ability. It is rumored that they are to work together in a new act, but I hardly think this can be true, as the last time that I met Mr. Snyder he was in possession of contracts for his single act that would keep him busy for several years. By the time that you receive this I shall have finished my season in Europe and shall be anxiously waiting for the day of sailing to the land of the free once more."

PROSSER'S PLAYLETS POPULAR.

W. W. Prosser, correspondent of This Mirror in Columbus, O., is fast achieving considerable fame as a writer of sketches for vaudeville. His first effort, Twin Twenty Minutes Late, was produced at the Boston Music Hall last Fall by J. Morton and Mabel Bliss, who have since presented it throughout the entire Western circuit of vaudeville theatres, as well as in a number of Eastern ones. The success of this sketch brought Mr. Prosser many commissions from other vaudeville actors for similar vehicles, and he has completed several. One of them, The Blast Furnace, will be played by Burt and Frank Leighton next season, and another, Serving a Summons, will be produced by Dorliss and Ritchie in New York or Boston this Summer. Mr. Prosser's most recent work is a one-act play for Gracie Emmett. Mr. Prosser is very fond of dabbling a three-act musical farce that he was engaged to write for a well-known vaudeville actress to star in. He is also at work on a number of other dramatic writings, of vaudeville lengths, for vaudeville actors and others. Mr. Prosser appears to have a most successful career as a playwright ahead of him, judging from what he already accomplished.

VAUDEVILLE IN HOLLAND AND GERMANY.

Harry Rickard writes from Rotterdam under date of June 1: "As I am at present touring Holland, I think that a description of this quaint country would not be out of place, especially the vaudeville part of Holland. Holland is away behind neighboring countries, Germany and Belgium, when it comes to variety theatres. All told, there are only six variety houses in Holland—that is, houses that can fairly be called such, without sobriquet. Foremost comes the Circus Carre in Amsterdam, but this is run only in the Winter months, under the management of Frits Van Haalem (not from New York), who in Summer months tours through Holland with a kind of variety company and always manages to win. The Scheveningsche Plaats, under management of Anton Piggereth, run for the masses only, as he charges a small price, about 4 cents, for a programme, which lets one into the theatre, and naturally as you witness the performances you may spend some of your money for any refreshments that they sell. The chairs are common wooden folding benches or stools, but the stage and dressing rooms are better than you could ask for, and a great many good acts are found there during the season. The Rembrandt Theatre, now in course of building, is promised to be open in time for the coming season, and is under the management of L. Levin, well known in America, and a successful manager in this country. He claims to have been the first in America to place the prominent legitimate stars in vaudeville, and tells many interesting stories of how he managed to make a few large contracts. He has all the big attractions booked, and there will be great times in store for performers when all the theatres are running, and the town ought to be able to support all three. Rotterdam has two variety theatres—Circus Variete, management of Carl Pfleging, and the Casino Variety of S. Sussman. Both of these theatres have what are called house agents, and only through their house agents can an artist obtain work. Francis Fiebler is 'house agent' for the former house, and Henri Zeldenhurst for the latter. In Den Haag, the city where the Queen resides, there is the Sonk, which is the only place the town can really boast of, and the big acts are sometimes brought here, but, as a rule, these houses have their limit, and any act that wants more than 100 francs per night will have to do a lot of hard work to get it. In the season resort, which is visited by the elite during the Summer, Scheveningen, the Seapost is run under management of Director Grove and is reckoned the only first-class place in the town. There are a lot of places that are run on the 'dive' order, or Western wine room system, but these are too many to mention. It seems strange to me that the town of Utrecht, with a population of over 102,000, should not have a variety theatre, and the place is only visited by traveling companies and circuses. I think that if some bright manager were to open a variety theatre in Utrecht it would be a winner. There are over 1,000 students there, a very large armory with several thousand soldiers, and everybody working and making money. There are several other cities that are destitute of variety shops, notably Haarlem, with 68,000 inhabitants; Groningen, with 78,000, and Leiden, with over 67,000, and none of these places can boast of anything in the shape of a variety theatre or a place run on that order. Taking things all in all, I consider Holland very dear compared to Germany, as what will cost a mark in Germany will cost a gilder or guilden in Holland. A mark is about 24 cents in American money, and a guilden is close to 37 cents. Two-thirds of the houses in Holland have mirrors fixed to the windows, and people can look out into their mirrors, without raising themselves from their seats, and take a quiet 'rubber' to see what is going on in the streets. The language to me seems to be a mixture of German and English, with a Hebrew accent mixed in, and it seems very strange to hear them use English words that mean entirely different in English. They hate the English bitterly and make no effort to hide the fact, as I saw in some of the principal stores splittered made to resemble the late of Chamberlain. There is certainly no telling what might happen to that gentleman if he ever ventured into Holland. A peculiar custom here is that all the apothecaries have wooden heads for signs, with the mouths wide open. These are called 'gapers.' When you want to find a druggist you have only to look for a wooden Turk's head with the mouth open, and there you are. In America, as a rule, when speaking of a Dutchman, a German is meant, but there is an awful difference between a Dutchman and a German. In Holland there are thousands of people wearing wooden shoes. They are called klompers. Mine is the only American act billed in Holland for this half-month. Dr. Revel, who used to be the press representative for the Berlin Wintergarten, has written a play, called The Viper, for the Carl-Wahr Theatre, Berlin, and has made a large stand hit. Ada Colley, well known in America, has left vaudeville and has gone in for operatic work. She is advertised to open at the Theatre Den Westen, Berlin, as Rosina. Miss Colley has been playing five and ten day engagements lately with very good success. The new variety theatre that is being built in Dortmund, Germany, is rapidly nearing completion, and it will need another month's work for American acts. Manager Gus Kamenter, of the Central Theatre, Berlin, has gone to the Wintergarten, and rumor has it that Carl Sil Pollak, the Berlin agent, will be given the vacant place. Isabarot is still in Moscow, Russia, and when finished with her Russian engagement she will depart for America, where she is booked six months. They say that Ida Rosa is no homesick that he carries a map of New York around with him and looks at it for hours at a time. Very few American acts are on the Continent at present, but a lot are expected for June."

MORE ABOUT LANTERN SLIDES.

The note published in last week's Mirror concerning the sale of borrowed lantern slides to "fences" seems to have aroused music publishers to the enormity of the lantern slide nuisance. One firm of publishers not miles away from Twenty-eighth Street is alleged to have spent over $2,000 last year for slides which they loaned to choppers. Up till within a few days ago any one that called could get them. Every slide cost this firm 60 cents in lots of twenty-five each. The result of the broadcast distribution is seen on the shelves of the "fences," whose display of only of slides, all made by one New York manufacturer, can be found. It costs this manufacturer on an average of 25 cents each to make these pictures, yet his work is offered to the general trade by the "fences" for from 10 to 15 cents a slide cheaper than he can manufacture them. Even at that price the "fence" nets one hundred per cent. profit. It is alleged that no less than one hundred or more begging illustrated song artists go around among the publishers, borrow as many sets of slides as they can get, and then carry them immediately to the second-hand dealer and take what he will give for them. And in other cases it is known that these crooked dealers have people out who go to the publishers just as soon as they get out a new set of slides and secure them. Inside of an hour they are on the shelf for sale at the particular "fence" whose agent has obtained them. And yet they are not the only people who are engaged in the dishonest practice of selling other people's property. Singers who have had a recognized set, with but few exceptions, have been guilty of this same crime. One publisher in Twenty-eighth Street put out fifty sets of beautiful pictures for a ballad eighteen months ago. Some time since he thought to call in his pictures. Not one person responded to his request for the return of his property. His slides, however, were found in almost every second-hand shop in Philadelphia and New York. He never sold a set of slides, and every person who sold his slides was morally a thief and every buyer of them a receiver of stolen goods. These cheap slide "fences" and "fences" have another bad practice. Not long since a Twenty-eighth Street slide maker went to great expense to most elaborately illustrate a song for a publisher. In less than a week one of the "fences" had washed the paint off a set of these slides, had copied them and

VAUDEVILLE. VAUDEVILLE.

THE GREAT CAICEDO
KING OF THE WIRE

Will sail for Europe June 21 by S.S. "Campania." Caicedo is engaged to appear at the London Hippodrome, and fill engagements in England and Scotland, the Continent following.

Caicedo bids his friends, managers and agents "au revoir," but *not* good bye.

His permanent address in England is

10 Henrietta St., Covent Garden, London, W. C.

FRANK WESSON AND LOTTIE WALTERS

PRESENTING THEIR LATEST SUCCESSFUL FARCES

HOTEL REPOSE, By JOHN D. GILBERT. AND TEACHING HER A LESSON, By BERT BAKER.

WM. H. COLBY MRS. WM. H. COLBY

4—COLBY FAMILY—4

MASTER FRANK COLBY LITTLE MISS BYRLE COLBY

Indefinitely Engaged with Hyde's Comedians.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

FRED NIBLO "The American Humorist."

Retired from Vaudeville. All booking—American and European—cancelled. Will devote entire time to management of

THE FOUR COHANS

AND THEIR COMPANY.

CHARLEY CASE CHARLEY CASE

The Man that Talks About His Father.

CASE

VAUDEVILLE.

Claude Thardo

62 WEEKS IN BROOKLYN.

P. S.—Howley, Haviland and Dresser Songs.

KEOUGH and BALLARD

AT HOME. CONCORD, N. Y.

Ready to negotiate for next season.

DOLLIE MESTAYER

EDDIE GIRARD and JESSIE GARDNER

Now Booking for next season. All Agents, or per address, No. 562 Sixth Avenue, Brooklyn. Telephone 940—D—Prospect, Brooklyn.

MR. and MRS. # JIMMIE BARRY

"SKINFLINT"?

MR. AND MRS. GENE

HUGHES

England's Favorite American Sketch Artists. A Leading Feature of the London Music Halls

Address: 20 Leicester Square, London, W. C.

TOM LEWIS AND SAM J. RYAN

THE MAJOR AND THE JUDGE.

By WILL M. CRESSY.

Management HURTIG AND SEAMON.

CLARICE VANCE

Vance's Cabin, St. James, Long Island, N. Y.,

For the Summer.

VAUDEVILLE. VAUDEVILLE.

LOUIS GRACE

SIMON, GARDNER AND CO.

In Will M. Cressy's Rollicking Laugh Producer,

THE NEW COACHMAN.

THEY ALL FIELD.

SAM F. IDA

DOLAN AND LENHARR

TWO LINGERING HITS.

TAKING CHANCES, and A HIGH-TONED BURGLAR.

Open Time in JUNE. Address 216 West 108th Street.

"JESS" DANDY The Hebrew Parodist.

Will accept a few choice Summer engagements.

Now Booking Season 1902-3 complete.

ALL GOOD AGENTS. Permanent address, Tremont, N. Y. City.

"HAPPY" FANNY FIELDS

Will sail for America June 4 for a short vacation, returning to London to open at the Tivoli and Oxford Aug. 4, where I am booked for eight weeks.

Time all booked for 1903.

Address WARNER & CO., 20 Wellington St., London.

BERT HOWARD AND LEONA BLAND

Read what the Boston *Globe* has to say:

A Strange Boy is the name of the farce which Bert Howard and Leona Bland present, and in which the former, aided in no small degree by his partner, made a great hit. His wit was as sparkling as champagne while his grotesque pleas playing was heartily rewarded. The climax came when he gave an imitation of Paderewski, which was unusually funny. Miss Bland is a pretty and attractive young woman and was well liked.—*Boston Globe, May 18.*

Now Booking for Next Season.

EDMUND DAY

Will write a few Sketches this Summer.

SUCCESSES IN 1901-2: All in the Family—Fred Edwards and May Edouin; The Unexpected—Hal Davis and Inez Macauley; Are You My Wife—Mr. and Mrs. Gardner Crane; Uncle Phineas; In Trust—Mr. and Mrs. Alfred Keley.

Address PLAYER'S CLUB, 16 Gramercy Park, New York City.

The Comedian

JAMES J. MORTON

Touring California, Estes Rafts, Yellowstone Park, studying new junk for the coming season.

Regular season opens at Chicago Opera House, August 31.

P. S.—This is not a foreign act. I was born in America.

BERT COOTE

Address 160 Great Portland Street, London, England.

Cable address—Imperiform, London.

Look at me, darling. Nothing frightens me.

ARTIE HALL Dat's all

Sans Souci Park, Chicago (this week).

BIG HIT ELECTRIC PARK, K. C. (TWO WEEKS).

"I BET THAT CUT."

HAL DAVIS AND INEZ MACAULEY

Successfully presenting THE UNEXPECTED, by Edmund Day.

"Hal Davis and Inez Macauley made an excellent impression in their clever sketch, The Unexpected. It is one of the brightest farces in Vaudeville and excited several laughter. The principals are a talented pair and should be complimented on having so pleasing a vehicle."—*Detroit Tribune.*

Next Season, EMPIRE VAUDEVILLIANS. JO PAIGE SMITH, "Scout," 220 St. James Bldg., N. Y.

Why is a goat unsafe? Because it butts down and shows up.

ISN'T HE THE RASCAL—

LONEY HASKELL

Now doing nothing but good circuits.

Opens coming season, Sept. 15, Duquesne Theatre, Pittsburg, Pa.

TIME OPEN. Permanent address, 127 E. 84th Street, New York.

GERTRUDE

HAYNES

The CHOIR CELESTIAL

A fond mother said to me: "Miss Haynes, I don't mind my boy going on with you, but I don't want him to get stage struck and sing in opera like 'Campania' and 'Dalisky.'" I tried his voice and told her there was not the slightest danger.

CHARLES HORWITZ

(OF HORWITZ AND BOWERS).

AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Grace Hassell and Co. in Mrs. Murphy's Second Husband, Howard and Bland in A Strange Boy, Mr. and Mrs. Tony Farrell in An Amateur Duke, Mack and Elliot in The New Minister, Baker and Lynn in The Electric Boy, and numerous other successes. For terms, or plays, sketches, monologues, etc., address

CHARLES HORWITZ, care Shapiro, Bernstein and Von Tilzer, 45 W. 28th St., N. Y.

LA BELLE BLANCHE, DAINTY LITTLE MIMIC

A child mimic, gives impersonations of stage celebrities in a manner that would do credit to a grown woman. Her act does not savor of infantile precocity, but is genuine mimicry.—*Lancaster Era.*

Permanent Address, care of H. Wimark & Sons, 3 W. 29th St., New York.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly. 421 STRAND, W. C

was selling slides to the publisher who had introduced the Twenty-eighth Street maker to illustrate his song. They were an exact duplicate of the original lantern slide and the publisher was putting them out as such. For a time the publisher stopped buying slides from the maker, because he could get them from the copyist for 15 cents a slide cheaper than he could get them from the owner of the original negatives. This was a plain case where publisher and another conspired to deprive the slide maker of the fruits of his own genius and industry. This crooked manner of business has brought a beautiful set, which first-class theatres paid a good price for, down to the level of a cheap concert hall turn. It has exasperated the better class of singers and driven them from the picture field. It has caused first-class theatres to boycott all picture acts except two or three. It has brought about the lowering of salaries to such an extent that only the cheapest trash in the way of machinery can be purchased. The publishers themselves have killed the "goose that laid the golden egg."

It is a fact that most of the publishing houses would be glad to stop putting out slides if they thought every other publishing house would do the same. There are many teams also who would be glad to make their own pictures or pay for the best of the slide makers' art if they could rest assured that, after spending hundreds of dollars, they would not be subjected to sweat shop opposition.

STRANGERS IN NEW YORK.

A rather nice looking, obviously newly married young couple strolled into Proctor's Fifth Avenue early the other evening and set sail down the first aisle in sight. An usher overhauled them before they reached the brass rail that guards the reserved seats.

"Any seats this side of the rail," said the usher.

"Oh, why can't we sit down there?" cried the young woman, gazing wistfully at the unreserved section.

"Those seats are reserved after six o'clock, ma'am," explained the usher. "They cost a quarter extra."

Then the young man cut in and in a voice audible throughout the house remarked: "Well, this is the first time we've been in New York, but we're having a good time. You wait here, Florence, and I'll get the seats!"

"Please, hurry, Fred," she murmured. And while Florence waited and Fred got the seats the wicked New Yorkers 'roundabout grinned and here it.

LA NEVA'S NEWEST SUCCESS.

La Neva has scored in Detroit one of the greatest hits a dancing act has ever made, according to Claude M. Alvienz. She plays this week at Chicago, and is to introduce the tip-over dance on layouts of guns, which are rapidly discharging as she steps on them. She is also the first to dance on the necks of ordinary champagne bottles placed on stairs, and carrying and posing a living child, seven years old, lying and posing a living child, seven years old, lying and posing a living child, seven years old, l

week, summer: Prog 6,000 to 10,000 visitors daily in the season; attendance at this resort. Manager J. Charles Davis. Head attraction the attraction. Lash Lashar and Lash and Willis entertained 9-14.

BATH, ME.—Merrymeeting Park, Brunswick, opened 5, consisting of excellent bill, including the Kilpack Trio, Jim T. Kay, the Gleason Brothers, Ralph and Gordon, and Williams and Williams. Permit 200; Will Went 30.

AKRON, O.—Lakeside Casino (Harry A. Haven, manager): Bertie Fowler, John Clark, Cassella Gardner and Joseph Madison, Mr. and Mrs. Nell Litchfield, and the Three De Arcos 9-14; large and delighted audiences.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, manager and proprietor): Week 9-14: Shaw and Hay, Bessie Cunningham, Mamie Myers, Babe Hilliard, Castle, the Allen Sisters, the Bates Brothers, Jack Welch, and stock.

PETERSBURG, VA.—Ferndale Park Casino (Wade and Clements, managers): Season opened 9-14 with the Shelly Duo, Fentina, Owley Randall, Barth and Baker, and Madden and Wayne; small business.

BALTIMORE, MD.—At the Electric Park Pleasure's Midway, Brent Hayes, W. C. Fields, Margaret Welch, and the vitagraph entertained good sized audiences 9-14.

CHARLESTON, S. C.—Star (L. M. Gorman, manager): For 9-14: Burt and Whittemore, May Allen, the Wilsons, Marion Barrett, Maclin and Pierce, and Linda Stewart.

NEWBURGH, N. Y.—Glenwood Park (Charles Fisher, manager): Miss Lecoln, M. Raymond, F. Travers, and Fred Helm gave a pleasing programme 9-14.

DANVILLE, VA.—Casino (O. A. Neal, manager): The Casino opened 9-14 for summer season with Morton and Van Allen, Emma Krause, the Dennis Brothers, Harry La Mar, and Baker and Lynn.

WAVERLY, N. Y.—Byron Square opened under canvas 9-14; clever people and satisfactory. The co. will play Sayre, Pa., 15-21.

BANGOR, ME.—Riverside Park, Hampden (James F. Forest, manager): Season opened with the Nashville Tennesseans 18-21.

DES MOINES, IA.—Ingersoll Park: Bill 9-14: Prevost and Prevost, the Harmony Four, the Orpheus Jubilee Singers, L. O. Whittier, and Low Wells.

ATLANTA, GA.—New Star (John R. Thompson, manager): Good business 9-14.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates sent in advance. Blanks will be furnished on application. The names of performers with companies are not published in this list.

Adgie's Lions—Woodside Park, Phila., 15-21.
Albertus and Bartram—Concerto Romano, Turin, Italy, May 21-June 20.
Aldrich, Chas. T.—Suburban, St. Louis, 15-21.
Allen, Jos.—Brighton Beach, 15-21.
Almond, Tom—Keith's, Phila., 16-21.
AMBRA—Paradise Roof, New York city, May 26—indefinite.
Anderson, Alfred—Minerva Park, Columbus, O., 15-21.
Anita—Avon Park, Bridgeport, Conn., 18-Aug. 2.
Antonio, Clotilde—Lake, Worcester, 16-21.
Armour and Ragsley—Keith's, N. Y., 16-21.
Arnim and Wagner—Electric Park, Kansas City, July 13-20.
Auers, The—Shea's, Buffalo, 16-21.
Baker, Pete—Lake, Worcester, 16-21.
Bancroft—Park, Woonsocket, R. I., 16-21, Park, Webster, Mass., 23-28.
Barry, Mr. and Mrs. Jimmie—G. O. H., Phila., 16-21.
Bartlett and May—Forest City Park, Cleveland, 16-21.
Batcheller Sisters—Crescent Gardens, Boston, 16-21.
Bateman, Victory—Keith's, N. Y., 16-21.
Bergere, Valerie, and Co.—Shea's, Buffalo, 16-21.
Bert and Berol—Brighton Beach M. H., Brooklyn, 23-28.
Bingham—Reeves' Park, Fostoria, O., 16-21.
Bingham, Kittie—Reeves' Park, Fostoria, O., 16-21.
Blackstone, Sir—Shea's, Buffalo, 16-21.
Brown and Curtis—Pastor's, N. Y., 16-21.
Brannan and Martini—Casino, Toledo, 16-21.
Bowers, Tom, Whistling—Harlem Park, Rockford, Ill., 21-21.
Brunnell and Kimberley—Proctor's, Newark, 16-21.
Bryant and Saville—Chestnut Hill Park, Phila., 16-21.
Byers and Hallard—Glendale Park Casino, Nashville, 16-23.
Burke Bros.—Crescent Gardens, Boston, 16-21.
Burke's Dogs—Euclid Beach, Cleveland, 16-21.
Burkhardt, Lillian, and Co.—Woolworth Roof, Lancaster, 16-21.
Bush and Rose—Cottrell, Washington, 16-21.
Cole, John R., and Co.—Pastor's, N. Y., 16-21.
Carey, Mabel—Chicago O. H., 16-21.
Curtis and Brown—Keith's, Phila., 16-21.
Carmen Sisters—Riverton Park, Portland, Me., 15-21.
Carmen—Nonumbega Park, Boston, 16-21.
Cann and Herbert—Alhambra, Milwaukee, 16-21.
Crane and Willard—Chicago O. H., 16-21.
Chester, Mlle.—Forest Park Highlands, St. Louis, 15-21.
Cimmino, Fred—Cascade Park, New Castle, Pa., 16-21, Assembly Park, Butler, Pa., 23-28.
Clark, John F.—Casino, Toledo, 16-21.
Clayton, Jenkins and Jasper—Brighton Beach, 15-21.
Clinton and Wilson—Elm Garden, Binghamton, 1—indefinite.
Clivette—Avenue, Detroit, 16-21.
Coghlan, Rose, and Co.—Chicago O. H., 16-21.
Cole and Johnson—Keith's, Phila., 16-21.
Colleen Midgets—Riverton Park, Portland, Me., 15-21.
Cook and Clinton—Farm, Toledo, 16-21.
Cooper, Miss—Sans Souci Park, Chicago, 15-21.
Corrigan and Dore—Chestnut Hill Park, Phila., 16-21.
Courtney, Maude—Palace, London, Feb. 2-Aug. 1.
Crane, Lawrence—Alhambra, Milwaukee, 16-21.
Crawford and Manning—Chicago O. H., 16-21.
Crimmins and Gore—G. O. H., Phila., 16-21.
Curran, Annie Wilmuth—Chestnut Hill Park, Phila., 16-21.
Daly and Devere—Norumbega Park, Boston, 16-21.
Davenport—Chester Park, Cincinnati, 15-21.
Davis, Ode Rudolph—Minerva Park, Columbus, O., 16-21.
Davis—Point of Pines, Boston, 16-21.
Davis and Macauley—Lakeside Pavilion, Webb City, Mo., 15-21.
De Rengil's Band—Sans Souci Park, Chicago, 15-21.
D'Vora, Harry—Young's Pier, Atlantic City, March 1-Sept. 13.
Dempsey and Forsythe—Euclid Beach, Cleveland, 16-21.
Dempsey, Jack—Norumbega Park, Boston, 16-21.
Dennis and Bross—Tivoli, Sydney, Australia, Jan. 1-July 1.
De Witta, The—Hampden Park, Springfield, Mass., 16-21.
Dixie, Kathryn—Combination Park, Boston, 16-21.
Dixon, Chas.—Keith's, Boston, 23-28.
Doherty Sisters—Alhambra, Milwaukee, 15-21.
Donahue and Nichols—Keith's, N. Y., 16-21.
Dreamo—Lake, Worcester, 16-21.
Drowne—Minerva Park, Columbus, O., 15-21.
DUQUIN AND EDWARDS—Palace, London, May 26-Sept. 13.
Edwards, Bob, M.—Rocky Point, R. I., 29.
Eldred, Gordon—Keith's, Boston, 16-21.
Eldridge, Fred—Tivoli, London, Eng., 16-July 26.
ELLISON SISTERS—Farm, Toledo, 15-21, Empire, Atlantic City, N. J., 23-28.
Emmett and Burt—Keith's, Phila., 16-21.
Emerson and Gunga—Pastor's, N. Y., 16-21.
Emmett, J. K.—Proctor's, Newark, 16-21.
Evelin Family—Wonderland, Detroit, 16-21.
Faber Sisters—Chester Park, Cincinnati, 15-21.
Fennessy—Wonderland, Detroit, 16-21.
Fiske, Mr.—Woolworth Roof, Lancaster, 16-21.
Fiske's Woman's Orchestra—Keith's, Boston, 16-21.
Fellman, Lester—Glendale Park Casino, Nashville, 16-21.
Fields and Hanson—Point of Pines, Boston, 16-21.
Fiske and Maher—Riverton Park, Portland, Me., 16-21.
Fields and Ward—Suburban, St. Louis, 15-21, Chicago O. H., 23-28.
Fisher, Rosie—Shea's, Buffalo, 16-21.
Fischer—Proctor's 5th Ave., N. Y., 16-21.
Flower, Miss—Crescent Gardens, Boston, 16-21.
Flynn, Jos. J.—Lakeview Park, Lowell, 16-21.
Foley Trio—Lake, Worcester, 16-21.
Foster, Evelyn—Woolworth Roof, Lancaster, 16-21.
Fennessy and Flack—Park, Mansfield, O., 15-21, Park, Fostoria, O., 22-28.
Fowler, Curtis—Keith's, Boston, 16-21.
Fox and Foch—Wonderland, Detroit, 16-21.
Franklin, La Petite—Lakeview Park, Lowell, 16-21.
Frank and Foster—Pastor's, N. Y., 16-21.
Gallett's Monkeys—Brighton Beach, 15-21.
Garden, John and Ella—Forest Park Highlands, St. Louis, 15-21.
Garvin and Kane—Forest City Park, Cleveland, 16-21.
Gavin and Platt—Lakeside Park, Akron, O., 22-28, Casino, Toledo, July 6-12.
Gilbert, John H.—Wonderland, Detroit, 16-21.
Girard and Gardner—Brighton Beach, 16-21.
Glendale and Maryland—Temple, Detroit, 23-28.
Gladiss—Lakeview Park, Lowell, 16-21.
Goodin and Purvis—Chicago O. H., 16-21.
Gordon Highlanders—Empire, Birmingham, Ala., Coliseum, The—East Lake Park, Birmingham, Ala., 16-21.
Gordon, Vidoco and Haverly—Pastor's, N. Y., 16-21.
Gordon, Dan—Harlem Park, Rockford, Ill., 15-21.
Gorman, J. W.—Lake, Worcester, 16-21.
Gracey and Burnett—Keith's, Boston, 16-21.
Grace, La Petite—G. O. H., Phila., 16-21.
Great, Alf.—Combination Park, Boston, 16-21.
Gregorio and Chance—Forest Park Highlands, St. Louis, Mo., 15-21.
Hafford and North—Keith's, Phila., 16-21.
Hall, Artie—Sans Souci Park, Chicago, 15-21.
Hall, Pauline—Point of Pines, Mass., 16-21.
Hal Davis and Ines Macauley—Lakeside Pavilion, Webb City, Mo., 15-21.
Harvey and Dupree—Alhambra, Milwaukee, 15-21.
Harris and De Leon—Chicago O. H., 16-21.
Hayes and Healy—Alhambra, Milwaukee, 15-21.
Hayes and Addie—Farm, Toledo, 15-21.
Hebert, Dan—Suburban, St. Louis, 15-21.
Herald Square Comedy Four—Park, Norfolk, 16-21, Park, Danville, 23-28.
Herbert and Willing—Woolworth Roof, Lancaster, 16-21.
Hill and Silvers—Masonic Temple, Chicago, 16-21.
Hill, Hamilton—Empire, Rockway, Eng., 16-21, Empire, Nottingham, 23-28, Oxford and Canterbury, 30-July 5, Oxford and Paragon, 7-12.
Hoey and Austin—Pastor's, N. Y., 16-21.
Holbrook, The—Sewell's Point, Cape May, 30-July 13.
Hoyt Bros.—Avenue, Detroit, 16-21.
HOUDINI, HARRY—Touring Holland.
Howard and Bland—Sans Souci Park, Chicago, 15-21.
Howard, Bancing—Pastor's, N. Y., 16-21.
Howe, Wall and Walters—Chicago O. H., 16-21.
Hurley and Leslie—Proctor's, Newark, 16-21.
Imandi, Jacques—Masonic Temple, Chicago, 15-21.
Jenkins and Hoey—Keith's, Phila., 16-21.
Johnson and Wells—Keith's, Boston, 16-21, Keith's, Phila., 23-28.
Jones and Sutton—Orrin Bros.' Circus, Guadalajara, Mexico, 1—indefinite.
Jordan and Welch—Keith's, Boston, 16-21.
Joss, Dick—Masonic Temple, Chicago, 15-21.
Juliette—Hampden Park, Springfield, Mass., 16-21.
Kaufmann Troupe—Forest Park Highlands, St. Louis, 15-21.
Keely Bros.—Lake, Worcester, 16-21.
Kelly, Dan and Bessie—Athol, Mass., 16-21, Milford, 22-28.
Kerr and Wiltshire—Doling's Park, Springfield, Mo., 15-July 5.
King, Mr. and Mrs. Joe—Sans Souci Park, St. Mary's, O., 16-21.
Kingsley Sisters—Proctor's 5th Ave., N. Y., 16-21.
Kleists, Musical—Farm, Toledo, 15-21.
Lamothe, The—Minerva Park, Columbus, O., 15-21.
La Pelle and Wheeler—Chicago O. H., 16-21.
Latell, Edwin—Shea's, Buffalo, 16-21.
Latrelle, J. A. L.—Glendale Park Casino, Nashville, 16-21.
Lawrence, Al.—Proctor's 5th Ave., N. Y., 16-21.
Lawson and Namon—Forest City Park, Cleveland, 16-21.
Leclair, Harry—Crescent Gardens, Boston, 16-21.
Lemar and Gabriel—Brighton Beach, 15-21.
Leon—Folies-Marigny, Paris, 1-30.
Leonard, Susanne—Proctor's, Newark, 16-21.
Lind, Homer, and Co.—Tivoli, London, 30—indefinite.
Litchfield, Mr. and Mrs. Neil—Litchfield Park, Putnam, Conn., 16-21.
Littlefield, C. W.—Proctor's, Newark, 16-21.
Livingstones, The—Keith's, Boston, 16-21.
Lorenberg Sisters—Woolworth Roof, Lancaster, 16-21.
Locadoo, The—Farm, Toledo, 15-21.
Lukens, Four—Keith's, Phila., 16-21.
Lyons and Crowley—Combination Park, Boston, 16-21.
McCann Family—Wonderland, Detroit, 16-21.
McDowell, John G.—Park, Springfield, O., 16-21.
McFarland and Murray—Chicago O. H., 16-21.
McIntyre and Heath—Keith's, N. Y., 16-21.
McWatters and Tyson Co.—Suburban, St. Louis, 15-21.
Magee and Crimmins—Chestnut Hill Park, Phila., 16-21.
Manola, Marion—Point of Pines, Boston, 16-21.
Mansfield and Wilbur—Wonderland, Detroit, 16-21.
Marsh and Sartella—Pastor's, N. Y., 16-21, Chester Park, Cincinnati, 29-July 5.
Marshall—Pastor's, N. Y., 16-21.
Marshall and Purdy—Oakford Park, Greensburg, Pa., 16-21.
Martelles, The—Euclid Beach, Cleveland, 16-21.
Martin Bros.—Masonic Temple, Chicago, 15-21.
Martinetti and Sutherland—Casino, Toledo, 15-21.
Mason and Francis—Proctor's, Newark, 16-21.
Mathieus, The—Reeves' Park, Fostoria, O., 16-21.
Marvelles, The—Keith's, Boston, 16-21.
May, Lillian—Chicago O. H., 16-21.
Mayhew, Stella—Chicago O. H., 16-21.
Melville, Ida, and Co.—Wonderland, Detroit, 16-21.
Merrills, Cyclist—Shea's, Buffalo, 16-21.
Merrills, The—Electric Park, Baltimore, 16-21.
Merville, Booth and Elmore—Keith's, Phila., 16-21.
Miet, Prof.—Riverton Park, Portland, Me., 15-21.
Mignon, Petite—Electric Park, Baltimore, 16-21.
Monroe and Sinclair—Park, Dunkirk, 16-21, Cascade Park, Beaver Falls, Pa., 22-28.
Montgomery and Pearl—Keith's, Boston, 16-21.
Morton, Jas. J.—Wonderland, Detroit, 16-21.
Mowatt, Ben, and Son—Avenue, Detroit, 16-21.
Murphy and Mack—Australia, Nov. 8—indefinite.
Murphy and Willard—Hampden Park, Springfield, Mass., 16-21.
Nova, La—Chicago O. H., 16-21.
Navarros, Three—Brighton Beach, 15-21.
Newcombe, Blanche—Pastor's, N. Y., 16-21.
Newell and Niblo—Buckroe Beach, Old Ft. Comfort, Va., 16-21.
Niblo and Reilly—Lake, Worcester, 16-21.
Nobles, Milton and Dollie—Empire, Atlantic City, 16-21.
Norris, Wm.—Masonic Temple, Chicago, 15-21.
Norworth, Jack—Masonic Temple, Chicago, 16-21.
NOSSEN, FIVE—Ramona, Grand Rapids, 15-21, Masonic Temple, Chicago, 22-28.
Nugent and Fertig—Robinson Park, Ft. Wayne, Ind., 16-21.
Nugent, Elliott—Robinson Park, Ft. Wayne, 12-21.
Oldrieva, Prof.—Chester Park, Cincinnati, 15-21.
ORRI, ADELE AND PURVIS—Cedar Point, Sandusky, 15-20, Woolworth Roof, Lancaster, 22-28.
Orpheus Comedy Four—Keith's, Phila., 16-21.
Ott and Claire—Point of Pines, Boston, 16-21.
Ossy and Delmo—Sans Souci Park, Chicago, 15-21.
Palmer and Harvey—Avenue, Detroit, 16-21.
Pascatel—Reeves' Park, Fostoria, O., 16-21.
Pelot—Chester Park, Cincinnati, 22-28, Idlewild Park, Newark, O., 29-July 5.
Picollo Midgets—Electric Park, Baltimore, 16-21.
Polk and Kollins—Royal, London, 2-30.
Pony Ballet—Masonic Temple, Chicago, 15-21.
Powers and Freed—Summit Lake Park, Akron, O., 16-21, Schaefer's Garden, Columbus, O., 22-28.
Powers Bros.—Sans Souci Park, Chicago, 15-21, Robinson Park, Ft. Wayne, Ind., 22-28.
Probst, J. A.—Chestnut Hill Park, Phila., 16-21.
Quaker City Quartette—Norumbega Park, Boston, 16-21.
Rae and Broecke—G. O. H., Phila., 16-21.
Ravens, Musical—Lakeview Park, Lowell, 16-21.
Redmond, Rialto—Euclid Beach, Cleveland, 16-21.
Reed, Willard H.—Keith's, N. Y., 16-21.
Reilhofer, Frans—Minerva Park, Columbus, O., 15-21.
Rene and Richards—Keith's, N. Y., 16-21.
Reynard, Ed F.—Riverton Park, Portland, Me., 15-21.
Rhoads' Marionette Theatre—Young's Pier, Atlantic City, March 1-Sept. 13.
Richards, Vic.—Chestnut Hill Park, Phila., 16-21.
Rice and Elmer—Casino, Toledo, 15-21.
Rictus—G. O. H., Phila., 16-21.
Riley and Hughes—Keith's, N. Y., 16-21.
Rios, The—Coliseum, Washington, 16-21.
Ripley, Tom—Chester Park, Cincinnati, 15-21.
Roberts, Four—Chicago O. H., 16-21.
Roberts, Reginald—Masonic Temple, Chicago, 15-21.
Robinson and Grant—Crescent Gardens, Boston, 16-21.
Robyns, Mr. and Mrs. Wm.—Mannion Park, St. Louis, 22-28, Robinson Park, Ft. Wayne, 30-July 5.
Romain, Manuel—Lakeview Park, Lowell, 16-21.
Rose, Julian—Brighton Beach, 15-21.
Royce Ray L.—Keith's, N. Y., 16-21.
Russell and Dunbar—Sanatoga Park, Pottstown, Pa., 16-21, Hetzel Park, Trenton, N. J., 23-28.
Russell and Locke—Combination Park, Boston, 16-21.
Russell, Ida—G. O. H., Phila., 16-21.
Sabarat—Moscow, Russia, 9-July 1.
Salvaggio, Leo—Wonderland, Detroit, 16-21.
Sandor Trio—Wonderland, Detroit, 16-21.
Schreyer—Coliseum, Washington, 16-21.
Schrodt and Rice—Alhambra, Milwaukee, 15-21.
Seymours, The—Keith's, N. Y., 16-21.
Shamrocks, Three—Lakeview Park, Lowell, 16-21.
Shean and Warren—Suburban, St. Louis, 15-21.
Sheehan and Kennedy—G. O. H., Phila., 16-21.
Sidonia—Chester Park, Cincinnati, 15-21.
Silvers and Emerie—Forest City Park, Cleveland, 16-21.
Simmons and White—Keith's, Boston, 16-21.
Sloan and Wallace—Farm, Toledo, 15-21.
Smith and Fuller—Chicago O. H., 16-21.
Smith and Fuller—Wonderland, Detroit, 16-21.
Snyder and Buckley—Keith's, Phila., 16-21.
Stanley and Wilson—Kursaal Theatre, Geneva, 16-30, Dusseldorf, Germany, July 1-15.
Stewart, Bello—Hampden Park, Springfield, Mass., 16-21.
Stewart, Sessue and Stevens—Pastor's, N. Y., 16-21.
St. Onge Bros.—Bijou, Melbourne, Aus.—indefinite.
Sully and Italia—Point of Pines, Mass., 16-21.
Tanaka—Masonic Temple, Chicago, 15-21.
Ten-Ichi Japs—Alhambra, Milwaukee, 15-21.
Terry and Lambert—Empire, Dublin, 9-21, Bath, 23-28, Birkenhead, 30-July 5, Derby, 7-12.
Theobalt and Powers—Minerva Park, Columbus, O., 15-21.
Thomas, Hilda—Avenue, Detroit, 16-21.
Thor, Musical—Chester Park, Cincinnati, 15-21.
Thorne, Mr. and Mrs. Harry—Wenona Beach Park, Bay City, Mich., 15-21, Casino, Toledo, 22-28.
Thornton, Bessie—Forest Park Highlands, St. Louis, 15-21.
Thornton, Jas.—Forest Park Highlands, St. Louis, 15-21.
Thurston, Howard—Folies, Paris, 1-July 15, Lucerne, Switzerland, 16-31, Empire, London, Aug. 4-Oct. 31.
Todd-Judge Family—Avenue, Detroit, 16-21.
Totten, Jos.—Keith's, N. Y., 16-21.
Valentine and Connelly—Proctor's, Newark, 16-21.
Van Fassan and McCauley—Glendale Park Casino, Nashville, 16-21.
Ventella and Nina—Glendale Park Casino, Nashville, 16-21.
Veola, Belle—Pastor's, N. Y., 16-21.
Walburti—Electric Park, Baltimore, 16-21.
Walsh, John—Proctor's 5th Ave., N. Y., 16-21.
Walsh, May—Avenue, Detroit, 16-21.
Ward and Curran—Shea's, Buffalo, 16-21.
Watson and Newton—Chester Park, Cincinnati, 15-21.
Webb, Margaret—Electric Park, Baltimore, 9-14.
Webber, John F.—Chicago O. H., 16-23.
Welcher, Lyn—Proctor's, Newark, 16-21.
Weston and Walters—Woolworth Roof, Lancaster, 16-21.
West, Fred and Dot—Point of Pines, Mass., 16-21.
Watson, Three—Hampden Park, Springfield, Mass., 16-21.
Wheeler, Amy—Anniston, Ala., 16-21.
Whitman, Frank—Carnegie Park, Reading, Pa., 9-21.
White and Cox—Keith's, Boston, 16-21.
WILLIAMS, MARSHALL P.—London, Eng., May 26—indefinite.
Wilson and Gerard—Electric Park, Baltimore, 30-July 5.
Williams and Tucker—Keith's, Boston, 16-21.
Wills, Kat M.—Shea's, Buffalo, 16-21.
Winfield, Nate—Point of Pines, Mass., 16-21.
Yale Duo—Keith's, N. Y., 16-21.
Yamamoto Bros.—Norumbega Park, Boston, 16-21.
Yeoman, Josephine—Norumbega Park, Boston, 16-21.
Zarnes Trio—Keith's, Phila., 16-21.
Zazell and Vernon—Variete, Karlsbad, Bohemia, 1-30.
Zeb and Barrow Trio—Sylvan Beach, Oneida Lake, N. Y., 9-28.
Zeb Trio—Wonderland, Detroit, 16-21.

MATTERS OF FACT.

Leroy J. French has purchased the rights to The King of Trumps from the United Amusement Company. The play is by W. A. Tremayne, author of Lost, Twenty-four Hours, and The Secret Warrant, and Irving L. Hall. The King of Trumps will be given a big production correct in detail. A strong cast has been selected for the interpretation of the various characters. Printing of many varieties will be used. Harry Levy has been signed as general manager of Mr. French's enterprises, with headquarters at Hyde Park, Mass.

Eva Westcott, who was so successful as Miranda in The Village Postmaster last season, has been engaged for a New York production for next season.

Crawford, Zehrung and Philley's new theatre at Leavenworth, Kan., is positively announced to be completed by Sept. 1. It is to be a ground floor house, and attractions booked at their old theatre will fill the time at the new house. A good opener is wanted to start the season. Their booking representative is now in town.

Jim Winterburn, the Chicago show printer, is en route to New York, and is due "on Broadway" June 18. His stay in the metropolis will be four days only, as his final rendezvous will be Atlantic City, which he is to visit after his New York stop.

For the next thirty days S. R. Stitt, the trunk man, at Broadway and Twenty-eighth Street, will offer his XXX theatrical trunks at very low prices. Mr. Stitt has succeeded to L. Goldsmith, Jr.'s business.

W. S. Reeves, who has handled many attractions in his fifteen years' experience, wants engagement as manager or advance, and will accept either house or traveling position.

W. R. Nankeville disclaims any connection with the forthcoming tour of Sandy Bottom. Any statement of such connection is unauthorized and unwarranted. Some of the successes under Mr. Nankeville's direction will be The Little Mother, Human Hearts, The Village Parson, The Penitent, and Haverly's Mastodon Minstrels.

Charles H. May, a leading spirit of Piqua, O., is building a new theatre in that city designed by George O. Garnsey, of Chicago. The theatre is to be a ground-floor house, and will have a seating capacity of 563 on the main floor. The total seating capacity of the house will be 1,370. The stage will be equipped with every modern appliance, and will be large enough to accommodate the heaviest productions. Cox Brothers, of Chicago, have the contracts for fitting up the stage. George T. Braden will be associated with Mr. May in the management of the house.

Pack's Bad Boy company (Southern), owned by C. F. Brotherton, will be under the management of Will St. Auburn, and will open season Sept. 6, at Elkton, Md. The equipment will be new, including lithograph and pictorial work.

Frank Munnell, leading man, featured with the King Dramatic company the past season, and Ethel Clifton, leading woman with the Aubrey Stock last season, invite joint engagement for the coming season. They are spending the Summer at Maranacook Lake, Maine.

The Webb Opera House at Peru, Ind., having been completely renovated, is now an entirely new house. It is a ground floor theatre with a seating capacity of 1,000, has a large stage, and Manager Fred H. Webb will play only first-class attractions. He is now looking for next season.

Adelia Barker, the clever character woman with Jeff De Angelis the past year, is open to offers for next season. She may be addressed at 401 West Fifty-sixth Street.

W. H. Ketcham and Co., picture frame manufacturers, of 159 West Twenty-ninth Street, report an unusual demand for frames for the coming season. Their orders thus far have exceeded by many hundred those of any other season at the same time of the year. They have several attractive novelties for the season of 1902-3.

With 20,000 people to draw from, Martinsburg, W. Va., has been a good show town. The Central Opera House is a modern house with a large stage, and is managed by A. F. Lambert.

W. H. Stuart has not yet signed for next season. He can be engaged for character work or aristocratic old men.

T. H. Winnett has secured the exclusive agency for the late George H. Emerick's comedies, McNulty's Visit and Dooley's Wife's Husband.

The Howard-Dorset company opened their second Summer stock engagement at Riverside Park, Sioux City, Ia., June 8. George H. Howard and Flora Dorset were the recipients of a fine bouquet from their Sioux City friends and admirers of last season, and the entire company was given a curtain call. The company's regular season will open in Ohio, about the middle of August.

Mabel R. Griffith is playing leads with the Casino Stock at Terre Haute, Ind., for which she was specially engaged. Charles E. Braman and Miss Griffith have signed for next season with the Eastern Forbes Stock company.

The Cook-Church company will open their season at New Bedford, Mass., August 18. The repertoire will consist of the following: An Actor's Romance, The White Squadron, Man's Enemy, For Home and Honor, The Land of the Midnight Sun, The Power of Love, The Police Patrol, Human Spiders, The Midnight Alarm, and The Twin Brothers, written for J. Harvey Cook by James W. Harkins, Jr. The tour will be through the New England States, New York, New Jersey, Pennsylvania, and Ohio. It will be under the management of H. W. Taylor.

The Du Bois, Pa., Summer Theatre co. opened June 3 with Casta. Last week My Awful Dad was the bill. The company includes Walter Stull, Augustin Glassmire, Harry Myers, and Ethel Lynn, of the Durbar-Shealer Stock company; Anna Layne, Raymond Capp, and William Wallace, of the Columbia Stock company; Alma May Totten, Lucius Fairchild, and Max Schrade.

Harry Brown, principal comedian with the Davidson Opera company, playing the Davidson Theatre, Milwaukee, Wis., has scored a personal hit. His performance as Lorenzo XVII in La Mascotte brought forth many flattering notices from the Milwaukee press.

The Toronto press spoke flatteringly of the scenery painted by Charles Dellos for the Aubrey Stock company, which is playing at the Grand Opera House in that city.

The Green Mr. Black, The Gay Cigarette and Valley Farm are some of the plays which M. Blanche Hayes will let on royalty or sell outright. She may be addressed at 116 West Thirty-ninth Street, New York.

C. Herbert Kerr, composer and playwright, has been busy turning out a number of musical farces and operas, all of which, it is said, have been accepted for production for the approaching season. Fred E. Wright, P. S. Mattox, Gus Rathner, and Grace Cameron will present some of the plays from Mr. Kerr's prolific pen. Mr. Kerr is under contract to M. Shea, of Buffalo, for next season.

Th. Reisig and Company, scenic artists, at 625 and 627 East Fifteenth Street, will furnish estimates on the painting and building of scenery, and guarantee satisfactory results at low figures.

Jessie Mae Hall says she has proved that a New York woman can wear as small a shoe as a Chicago woman. Miss Hall, in the presence of witnesses, slipped on the 1-C slippers that a Chicago paper sent on here, with the boast that no New York woman could wear them.

Jay L. Packard is engaged in revising the Packard Telegraphic Cipher Code for a third edition. The code is designed for the use of managers and actors exclusively. The forthcoming edition will be placed on the market on Sept. 1.

A BUSY FIRM.

Seaman and Landis, the Chicago scenic artists, have signed contracts, within the past few weeks, to paint and construct entirely new scenery for the following places of amusement: The New Majestic Theatre, Boston, Mass.; the New Court Theatre, Wheeling, W. Va.; the New Camden Theatre, Parkersburg, W. Va.; New Masonic Hall, Syracuse, N. Y.; New Whatcom Theatre, Whatcom, Wash.; Scottish Rite Cathedral, Little Rock, Ark.; Pavilion Theatre, St. Joseph, Mich.; I. O. O. F. Hall, Warsaw, Ky.; Coliseum Gardens, Chicago, Ill.; People's Railway Company Park, Dayton, O.; State Hospital for the Insane, Cherokee, Ia.; Scottish Rite Temple, Kansas City, Kan.; New Opera House, Corning, Ia., and Springfield Railway Company, Springfield, O. The firm is one of the most successful in the West, and the varied work it completes is attracting wide attention, as the foregoing intimates.

BROOKLYN'S SUMMER STAGE.

SATURDAY, June 14.

To-day witnesses the opening of the regular season at Manhattan and Brighton, and also notes the announcement of the approaching close of both the Star and Bijou, which leaves the Orpheum in sole possession of the business in town.

If outward indications are reliable, it would seem a foregone conclusion that Manager Percy Williams' desire to continue his season of opera at the Orpheum right up to the time of recommencing vaudeville for 1902-03 will be realized. Capacity business has ruled from the first, and each of the three productions, The Wizard of the Nile, The Isle of Champagne, and The Idol's Eye, have all been abreast both in a monetary and artistic sense. For the ensuing week Erminie is the card, with El Capitan scheduled for the last week of June.

The Star had the Trans-Atlantic Burlesquers, whose ollo was taken part in by Etta Victoria, the flexible Venus; Wolthe and Wakefield, Irish comedians; the Three Rackett Brothers as The Musical Hustlers; Dayton Sisters, singers and dancers; Bickel and Watson, German dialect comedians, and Clara Douglass, the "Dresden China Girl," the whole concluding with an alleged burlesque, On the Yu-Con. For the season's final week, Manager William L. Bissell has The New Henry Burlesquers. The Star began its twelfth season Monday, Aug. 26, and during the intervening forty-three weeks has played thirty-eight selections, five of which had return dates in the order noted: The London Belles, Victoria Burlesquers, City Sports, Boniciana, Ramblers, Brigadiers, Sam Devere's Show, Weber's Dainty Duchess, Jewett Burlesquers, Fads and Follies, Irwin's Big Show, Knickerbockers, Majestics, Weber's Parisian Widows, Big Ton Burlettists, Broadway Burlesquers, Twentieth Century Maids, Rents-Santley Show, Majestics (return), Morning Glories, Harry Bryant's people, Imperials; Wine, Woman and Song, Trocaderos, Sam Devere contingent (return), Bowery Burlesquers, New York Stars, Reilly and Wood's Show, Cracker-Jacks, Utopians, Howard and Emerson, Al. Reeves' Troupe, The Innocent Maids, Trans-Atlantics, Jolly Grass Widows, Sam T. Jack's company, The High Rollers, Blue Bloods, Dainty Paree, Fred Irwin's Show (return), Rents-Santley (return), Trans-Atlantics (return), and the New Henryites. Mr. Bissell's annual benefit is set for Monday, June 23, immediately after which the Star undergoes a complete rehabilitation, being practically a new house in appearance when reopened on Monday, Aug. 18.

Shannon's Twenty-third Regiment Band gives its first concert for 1902 at Manhattan Beach this Saturday afternoon. They will be continued every afternoon and evening until Saturday night next, when Frank Daniels will make his bow there in Miss Simplicity. It was announced some weeks ago that this year the band concerts at Manhattan would be without charge, but for the first week at least an admittance fee will be demanded.

Manager William P. Grover begins his fourth year of management at Brighton Beach to-day. About $15,000 have been expended on the Music Hall since last season. The massive timber supports have been supplanted with steel columns, the whole place tastefully repainted in harmonizing colors, a new drop curtain hung, the layout of the house entirely changed, there now being many accommodating from four to six, the stage and dressing-rooms are equipped with every up-to-date requirement and appliance, and a permanent orchestra of seventeen pieces engaged to accompany the "turns" and specialists, in addition to those selections played by Slafer's Marine Band of fifty performers. Comment on the season's initial bill will be made in the next issue of The Mirror.

JUSTAND FAIR.

THE STOCK COMPANIES.

The revival of Trilby by the Spooner Stock company at the Bijou Theatre last week was so far above the accepted standard of local stock performances as to be closely akin to the original production throughout, and in some instances better. Edna May Spooner first appeared as Trilby, in Brooklyn, at the Park Theatre during the fifth week of the company's engagement there, when she proved conclusively that she possesses exceptional talent. Since that time Miss Spooner has enacted many characters, and with each has advanced remarkably. Thus her portrayal last week became a fitting companion to her notable impersonations of Magda and Madame Sans Gene, although Trilby is not as great a role as either of them. This was accomplished by strong individuality, artistic and finished methods, splendid facial expression, and last, but by no means least, a death that for absolute simplicity and naturalness is not often excelled.

Augustus Phillips was not less praiseworthy as Svengali, not only surpassing his last year's work in the role by a wide margin, but showing that in addition to being a leading man of more than ordinary merit he is an equally excellent actor of character parts. He sank his identity completely through the medium of a fine make-up, as well as by his acting. Svengali's lust, cruelty, conceit, almost fiendish humor, hypocrisy, and revolting hypnotic power were all vividly expressed. Mr. Phillips' death was thrilling and terrible, and should be particularly praised.

The Laird of Edwin H. Curtis, the Taffy of Robert Ransom, the Little Billee of Harold Kennedy, the Zou Zou of Hal Clarendon, and the Gecko of Harry Hicks were all admirable and feeling characterizations. Mrs. Spooner pleased as Mrs. Bagot and W. L. West as Rev. William Bagot was good, while in several scenes Olive Grove was amusing as Madame Vinard. The other parts were very satisfactorily played by Harry Dunkinson, Ben F. Wilson, Isaac Payton, Thomas Sheeley, Jessie McAlister, Cora Morlan, Frances Lloyd, and Hattie West. During the first act a very good duet was rendered in the wings by Roy R. Hair on the piano and Anthony Gory on the violin. The deception was perfect, as few could tell that the music did not emanate from Svengali and Gecko. The staging was excellent in every detail. Cecil Spooner, who was not in the cast, contributed one of her exceedingly clever entr'acte songs and dances. The audiences were very large and fully appreciated the fact that the performance was one of the best that has been given in any Brooklyn theatre this season. This, the forty-third and last week of the season, is devoted to the first production in Greater New York of Mark E. Swan's new comedy, The Lady from Laramie, with Cecil Spooner and Edna May Spooner both in the cast.

JOHN WILLIAM SCHMIDT.

OBITUARY.

James W. Ward, the Irish comedian, died on June 10 at Syracuse, N. Y. He was well known in vaudeville and had been a member of the teams of Kelly and Ward, Mullen and Ward, Ward and Lee, and Ward and Jess. He had been

DATES AHEAD.

Managers and agents of traveling companies and correspondents are urged that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Herb H. Sutton, mgr.): Billings, Mont., June 17. Traverse City, Mich., June 18. Crystal Lake 19. Charlevoix 20. East Jordan 21. Petoskey 23. Cheboygan 24. St. Ignace 25. Sault Ste. Marie, Can., 27. Sault Ste. Marie, Mich., 28.

ALCAZAR STOCK (Belasco and Mayer, mgrs.): San Francisco, Cal., April 7—indefinite.

AMERICAN STOCK: Rockport, Ill., June 16-22.

BALDWIN-MELVILLE: Buffalo, N. Y., May 19—indefinite.

BELLOWS STOCK: Denver, Col.—indefinite.

BLAIR, EUGENIE: Cleveland, O., June 9—indefinite.

BLANEY STOCK (Charles H. Blaney, mgr.): Newark, N. J.—indefinite.

BOYLE'S STOCK: Nashville, Tenn., Feb. 24—indefinite.

BRAUNIG DRAMATIC: Little Rock, Ark., May 19—indefinite.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CLARKE, HARRY CORSON: Washington, D. C.—indefinite.

DODGE, SANFORD: Bangor, Me., June 17. Bangor City 18. North Lake 19. Belfast 20. Rockland 21. Thomaston 23. Bath's Lake, N. H., 24-25. Rochester, 26. Dover 27.

DONNELLY, HENRY V., STOCK: New York city—indefinite.

DUFFY'S JUBILEE (Frank W. Mann, mgr.): Lancaster, N. H., June 17. Berlin 18. Gorham 19. Bethel, Me., 20. Rumford 21. Lewiston 23. Augusta 24. Waterville 25. Bangor 26-28.

FRAWLEY, DANIEL: Minneapolis, Minn., May 19—indefinite.

GRUNEWALD STOCK (Grunewald Theatrical Circuit Co., mgrs.): New York city—indefinite.

GUERT STOCK: St. Louis, Mo., June 2—indefinite.

HASWELL, FRANK (Harry Dowsett, mgr.): St. Paul, Minn., May 25—indefinite.

HUTCHINSON'S HIPPODROME STOCK: Cleveland, Feb. 23—indefinite.

KINDER, KATHRYN (The Country Girl): Seattle, Wash., June 16-21.

LEWIS, DOROTHY, STOCK: Troy, N. Y.—indefinite.

LOVERIDGE PLAYERS: Rockford, Ill., May 5—indefinite.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Boston, Mass., April 14.

McCULLOUGH, HARRIET, STOCK: Portland, Me., June 2—indefinite.

NEIL, JAMES: Des Moines, Col., April 21-July 12.

NEW AMERICAN STOCK: Chicago, Ill.—indefinite.

NEW YORK STOCK (Harrison Grey Fiske, mgr.): New York city—indefinite.

O'FARRELL, CHARLES WALL: Hamilton, Ont., June 16. Preston 18. Galt 19. Woodstock, N. B., 20. Fredericton 21.

PECK'S BAD BOY (C. J. French, mgr.): Spartanburg, S. C., June 17. Charlotte 18. Gastonia 19. Shelby 20. Asheville 21. Hendersonville 23. Greenville 24. Anderson 25. Greenwood 26. Columbia 27. Sumter 28. Florence July 1. Marion 2. Abbeville 3. Greenville 4. Spartanburg 5. Chester 7. Rock Hill 8. Chester 9.

PIKE, HOCK: Grand Rapids, Mich., May 25—indefinite.

PIKE BROTHERS' COMEDY: Port Huron, Mich., June 2—indefinite.

PIKE STOCK: Detroit, June 2—indefinite.

PLAINFIELD LAKE (Burton, Gus & Quinlan, mgrs.): Plainfield, N. J., June 16-21. Dover 23-28. Clifton 30. Palmyra 31.

RAMSDELL, RALPH: Portland, Ore., April 13—indefinite.

RICHMAN: Chicago, Ill., May 4—indefinite.

ROBINSON'S, JOHN, CIRCUS (Robinson & Castello, mgrs.): Chicago, Ill., April 5—indefinite.

ROSE AMES DRAMATIC (Charles W. Rowe, mgr.): Chicago, Ill., May 4—indefinite.

ROSE, EDNA WALLACE: Hamilton, Ont., June 16. Preston 18. Galt 19. Woodstock, N. B., 20. Fredericton 21.

SAVAGE, HENRY W.: Boston, Mass., April 28—indefinite.

SHEA'S BUFFALO: Buffalo, N. Y., May 19—indefinite.

SHEA'S GARDEN: Buffalo, N. Y., May 19—indefinite.

SHEA'S TORONTO: Toronto, Can., May 19—indefinite.

SHERMAN, FRANK: Lincoln, Neb., May 19—indefinite.

STOCK, J. H.: Fulton, Ont., June 16-22. Port Hope 23-28. Colborne 30.

REPERTOIRE COMPANIES.

ALBEE STOCK: St. Louis, Mo., June 2—indefinite.

ALBERT STOCK (Lorenzo Albert Sons, mgrs.): Geneva, Ont., June 2—indefinite.

ALBERTI & BOOTH (C. H. Alberti, mgr.): Jersey City, N. J., April 7—indefinite.

ARLINGTON, MARGUERITE: Little Rock, Ark., June 9—indefinite.

BUFFINGTON STOCK: New Bedford, Mass., June 9—indefinite.

CARTER STOCK (Harry L. Webb, mgr.): Parkersburg, W. Va., June 2-June 21.

CHAMBERS, CHARLOTTE (Robert Desmond, mgr.): Charleston, S. C., June 2-21.

DEANE-CHANDLER: Geneva, N. Y., June 16-21. Shortsville 23-28. Avon 30-July 5.

ELTON, HERBERT: St. Johns, N. F., June 12-18.

FRENCH, IRVING: Milwaukee, Wis., June 16-22. Antigo 23-28.

FREE-GRIFFEN STOCK (Gordon Friel, mgr.): Bethel, Me., June 16-21. Old Town 23-28.

FOUNTAIN SQUARE: Dallas, Tex., June 8—indefinite.

GIFFEN DRAMATIC: Richmond, Va., June 9—indefinite.

HALL, DOT C.: Manassas, Va., June 13-18. Washington, D. C., June 19-28.

HARRINGTON-REYNOLDS: Seattle, Wash., May 25—indefinite.

HAYWARD, GRACE (Dick Ferris, mgr.): Omaha, Neb.—indefinite.

HENDERSON STOCK: Alma, Mich., May 5-Oct. 5.

HERBERT STOCK: G. W. Herbert, mgr.): Odessa, Tex., June 30-31. Alvord 31-Indefinite.

HOPKINS-CLAYTON STOCK: Nashville, Tenn., June 9—indefinite.

HOWARD-DOREMUS: Sioux City, Ia., June 1—indefinite.

KINSTOCK-COURTNEY: Albany, N. Y., June 2—indefinite.

KLARE-SCOVILLE (Gaskill Scoville, mgr.): Connellsville, Pa., June 16-21.

KLINE-SHERMAN: Carthage, S. D., June 16, 17. Bonesteel 18, 19. Fairfax 20, 21.

MACK-PRESTON STOCK (Wilbur Mack, mgr.): Mt. Vernon, N. Y., May 26-July 5.

McCULLOUGH, HARRIET: Portland, Me., June 9—indefinite.

MARIE'S BROTHERS (Tom Marie, mgr.): London, Can., June 16—indefinite.

MARIE BROTHERS (R. W. Marie, mgr.): Perth, Can.—indefinite.

MATHER, CLARA: Wilson, N. C., June 16-July 1.

MURRAY AND MACKEY (John J. Murray, mgr.): Flora, Ill., June 9-Aug. 31.

NATIONAL STOCK (Harmony and Gregory, mgrs.): Council Bluffs, Ia.—indefinite.

NELSON, HAROLD: Ferry Hand, Can., June 9—indefinite.

NEW YORK STOCK: Newport News, Va., April 21—indefinite.

OPPENHEIM STOCK: Fort Worth, Tex., June 9-21.

PATTON'S, CORSE, COMEDY: Montreal, Can., June 9-July 5.

RAYMOND THEATRE: Natchez, Miss., June 9—indefinite.

ROYAL THEATRE: Manistee, Mich., June 9-21.

RYAN, DANIEL: St. John, N. B., June 16-30. Halifax, N. S., July 7-12.

SHIRLEY, JENNIE, STOCK: Spokane, Wash., June 9—indefinite.

STUTTZ, J. G.: Sault Ste. Marie, Can., June 16-21.

THE BRAWLEY (C. J. Reilly, mgr.): Seattle, Wash., May 25—indefinite.

THE REILLY (C. J. Reilly, mgr.): Seattle, Wash., May 25—indefinite.

THE ROYAL THEATRE (Dean H. Seabolt and A. C. Fogg, mgrs.): Manistee, Mich., June 9-21. Traverse City 23-July 5.

TUCKER, LILLIAN (C. C. Vaught, mgr.): Champaign, Ill., June 9—indefinite.

TURNER, CLARA, STOCK: Lynn, Mass., June 9—indefinite.

VALLAMONT STOCK: Williamsport, Pa., June 9-Sept. 13.

VAN DYKE AND EATON (C. Mack, mgr.): Mount Clemens, Mich., May 19—indefinite.

VAN DYKE AND EATON (Eastern: H. Walter Van Dyke, mgr.): Haven Rock, W. Va.—indefinite.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: New York city, June 2—indefinite.

A TRIP TO BUFFALO (Chas. P. Salsbury, mgr.): Atlantic City, N. J.—indefinite.

ARDITI OPERA: Washington, D. C.—indefinite.

BOSTON IDEAL OPERA: Mobile, Ala., June 2—indefinite.

BOSTON LYRIC OPERA (W. A. Thornton, mgr.): New Orleans, La., May 12—indefinite.

BROWNIE COMIC OPERA: Detroit, Mich., May 26—indefinite.

GRIFFITH SQUARE OPERA (Fin. G. Stewart, mgr.): Peoria, Ill., June 2—indefinite.

GUERNSEY COMIC OPERA (A. Glen G. Anstin, mgr.): Boston, Mass., June 9-22. Dallas 23-indefinite.

CHAMPION OPERA CO.: Chicago, Ill., June 8-22.

CHICAGO GRAND OPERA: Chicago, Ill., June 8—indefinite.

DE WOLF HOPPER: Boston, Mass., June 9-21.

DE WOLF HOPPER (Francis Wilson, mgr.): Chicago, Ill., June 8-21.

DE WOLF HOPPER (Eastern: Sam Hague, mgr.): Cohoes, N. Y., June 16-21.

DE VERE'S BROWN: Saratoga Springs, N. Y., June 17, Hudson 18.

DUFFY'S, HARRY, KEYSTONE SHOWS: Port Deposit, Md., June 16. Elkton 17. Oxford, Pa., June 18. Parkesburg 19. Coatesville 20. Phoenixville 21. Pottstown 23. Boyertown 24. Quakertown 25. Perkasie 26. Sellersville 27. Hatboro 28. Jenkintown 30. Germantown July 1. Manayunk 2. Conshohocken 3. Norristown 4. Phoenixville 5. Pottstown 7. Boyertown 8. Quakertown 9. Perkasie 10. Sellersville 11. Hatboro 12. Jenkintown 14. Germantown 15. Manayunk 16. Conshohocken 17. Norristown 18. Phoenixville 19. Pottstown 21. Boyertown 22. Quakertown 23. Perkasie 24. Sellersville 25. Hatboro 26. Jenkintown 28. Germantown 29. Manayunk 30. Conshohocken 31. Norristown Aug. 1.

FAIRBANKS' WILD WEST: Amesbury, Mass., June 16. Haverhill 17. Newburyport 18. Rockport 19. Gloucester 20. Lynn 21. Woburn 23. Winchester 24. Melrose 25. Lexington 26. Arlington 27. Cambridge 28. Somerville 30. Malden July 1.

HALLEY AND SANFORD SHOWS: Dexter, Mich., June 17. Chelsea 18. Springville 19. Hudson 20. Lapeer 21.

HANFORD'S ANIMAL: Pepperell, Mass., June 17. Groton 18. Ayer 19.

KING AND TURNER'S RAILROAD: St. Louis, Mo., June 8—indefinite.

KING AND WARNOCK'S: Jonesboro, Tenn., June 16. Newport 18.

MAIL, WALTER L.: Willimantic, Conn., June 17. Danielson 18. Putnam 19. Webster 20.

NOYELLE SHOW (C. Noyelle, mgr.): Columbia, S. C., June 16-21.

RICHARDS BROTHERS': Hancock, Mich., June 16. Houghton 17. Calumet 18. Ishpeming 19. Negaunee 20. Marquette 21.

ROBINSON'S: Marion, O., June 17.

SAGENDORF'S: Gallipolis, O., June 17. Astoria 18. Pomeroy 19.

SHERMAN'S: Freedom, Pa., June 9—indefinite.

WALLACE'S: Shannopin, Ill., June 16.

WHITNEY'S: Elkin, C., June 17. Hampton 18. Hunter 19. Fancher 20. Franklin 21. Mineral, Mich., 23. 24.

WORTHEN BROTHERS' SHOW: Oconto, Wis., June 16-21.

MISCELLANEOUS.

BOSTON LADIES' SYMPHONY ORCHESTRA: Cohasset, Mass., June 16-21.

BRITISH-AMERICAN BAND: Atlantic City, N. J., May 31—indefinite.

BYRANT AND HAVILLEY MINSTRELS: Philadelphia, Pa., June 16-21.

CANADIAN JUBILEE SINGERS: Sault Ste. Marie, Can., June 17. St. Ignace, Mich., 18.

DUFF BAND: New York city—indefinite.

FLAVIN, THE (Hypnotist): Duluth, Minn., June 16—indefinite.

HUNGARIAN BAND: Louisville, Ky., June 1—indefinite.

KILTIES' BAND (T. P. J. Power, mgr.): Baltimore, Md., June 2-July 5.

MORLEY'S BOSTON LADIES' ORCHESTRA: Philadelphia, Pa., June 9-21.

MILLER, NELLIE, ORCHESTRA: Salem Willows, Mass., June 2-Sept. 2.

PERRY, FRANK L.: Forreston, Ill., June 12-18.

PHINNEY'S U. S. BAND: Johnstown, Pa., June 17. Wheeling, W. Va., 18-20. Canton, Pa., 21. Beaver Falls 23. Meadville 24. Butler 27. St. Thomas 28-July 14.

(Received too late for classification.)

A TRIP TO THE JUBILEE (Dave Lewis, mgr.): Greenfield, Mass., June 16-21. Worcester 23-28. Fall River 30-July 5. Providence, R. I., 7-12.

BARNES AND BAILEY'S CIRCUS: St. Louis, Mo., June 15. Vincennes, Ind., 16. Lawrenceburg 17. Aurora 18. Hamilton, O., 19. Middletown 20. Lebanon 21. Springfield 23. Urbana 24. Kenton 25. Findlay 26. Fremont 27. Norwalk 28. Akron 30. Canton July 1. Alliance 2. Youngstown 3. Sharon, Pa., 4. New Castle 5. Butler 7. Pittsburg 8. Washington 9. Wheeling, W. Va., 10. Zanesville, O., 11. Newark 12. Columbus 14. Springfield 15. Richmond, Ind., 16. Muncie 17. Anderson 18. Marion 19. Peru 21. Logansport 22. Lafayette 23. Frankfort 24. Crawfordsville 25. Terre Haute 26. Vincennes 28. Mt. Carmel, Ill., 29. Olney 30. Robinson 31.

BARNES' ANIMAL: Pepperell, Mass., June 17. Groton 18. Ayer 19.

BARNES AND TURNER'S RAILROAD: St. Louis, Mo., June 8—indefinite.

BOOTH AND BRANDT'S: Jonesboro, Tenn., June 16. Newport 18.

BAIL, WALTER L.: Willimantic, Conn., June 17. Danielson 18. Putnam 19. Webster 20.

BOWLES SHOW (C. Bowles, mgr.): Columbia, S. C., June 16-21.

BRUNDAGE BROTHERS': Hancock, Mich., June 16. Houghton 17. Calumet 18. Ishpeming 19. Negaunee 20. Marquette 21.

BURTON'S: Marion, O., June 17.

CHRISTY'S: Gallipolis, O., June 17. Pomeroy 18. Athens 19.

DE VERE'S BROWN: Saratoga Springs, N. Y., June 17, Hudson 18.

DUFFY'S, HARRY, KEYSTONE SHOWS: Port Deposit, Md., June 16. Elkton 17. Oxford, Pa., June 18. Parkesburg 19. Coatesville 20. Phoenixville 21. Pottstown 23. Boyertown 24. Quakertown 25. Perkasie 26. Sellersville 27. Hatboro 28. Jenkintown 30. Germantown July 1. Manayunk 2. Conshohocken 3. Norristown 4. Phoenixville 5. Pottstown 7. Boyertown 8. Quakertown 9. Perkasie 10. Sellersville 11. Hatboro 12. Jenkintown 14. Germantown 15. Manayunk 16. Conshohocken 17. Norristown 18. Phoenixville 19. Pottstown 21. Boyertown 22. Quakertown 23. Perkasie 24. Sellersville 25. Hatboro 26. Jenkintown 28. Germantown 29. Manayunk 30. Conshohocken 31. Norristown Aug. 1.

FAIRBANKS' WILD WEST: Amesbury, Mass., June 16. Haverhill 17. Newburyport 18. Rockport 19. Gloucester 20. Lynn 21. Woburn 23. Winchester 24. Melrose 25. Lexington 26. Arlington 27. Cambridge 28. Somerville 30. Malden July 1.

HALLEY AND SANFORD SHOWS: Dexter, Mich., June 17. Chelsea 18. Springville 19. Hudson 20. Lapeer 21.

HANFORD'S ANIMAL: Pepperell, Mass., June 17. Groton 18. Ayer 19.

KING AND TURNER'S RAILROAD: St. Louis, Mo., June 8—indefinite.

KING AND WARNOCK'S: Jonesboro, Tenn., June 16. Newport 18.

MAIL, WALTER L.: Willimantic, Conn., June 17. Danielson 18. Putnam 19. Webster 20.

NOYELLE SHOW (C. Noyelle, mgr.): Columbia, S. C., June 16-21.

RICHARDS BROTHERS': Hancock, Mich., June 16. Houghton 17. Calumet 18. Ishpeming 19. Negaunee 20. Marquette 21.

ROBINSON'S: Marion, O., June 17.

SAGENDORF'S: Gallipolis, O., June 17. Pomeroy 18. Athens 19.

SHERMAN'S: Freedom, Pa., June 9—indefinite.

WALLACE'S: Shannopin, Ill., June 16.

WHITNEY'S: Elkin, C., June 17. Hampton 18. Hunter 19. Fancher 20. Franklin 21. Mineral, Mich., 23. 24.

WORTHEN BROTHERS' SHOW: Oconto, Wis., June 16-21.

MISCELLANEOUS.

BOSTON LADIES' SYMPHONY ORCHESTRA: Cohasset, Mass., June 16-21.

BRITISH-AMERICAN BAND: Atlantic City, N. J., May 31—indefinite.

BYRANT AND HAVILLEY MINSTRELS: Philadelphia, Pa., June 16-21.

CANADIAN JUBILEE SINGERS: Sault Ste. Marie, Can., June 17. St. Ignace, Mich., 18.

DUFF BAND: New York city—indefinite.

FLAVIN, THE (Hypnotist): Duluth, Minn., June 16—indefinite.

HUNGARIAN BAND: Louisville, Ky., June 1—indefinite.

KILTIES' BAND (T. P. J. Power, mgr.): Baltimore, Md., June 2-July 5.

MORLEY'S BOSTON LADIES' ORCHESTRA: Philadelphia, Pa., June 9-21.

MILLER, NELLIE, ORCHESTRA: Salem Willows, Mass., June 2-Sept. 2.

PERRY, FRANK L.: Forreston, Ill., June 12-18.

PHINNEY'S U. S. BAND: Johnstown, Pa., June 17. Wheeling, W. Va., 18-20. Canton, Pa., 21. Beaver Falls 23. Meadville 24. Butler 27. St. Thomas 28-July 14.

(Received too late for classification.)

A TRIP TO THE JUBILEE (Dave Lewis, mgr.): Greenfield, Mass., June 16-21. Worcester 23-28. Fall River 30-July 5. Providence, R. I., 7-12.

BARNES AND BAILEY'S CIRCUS: St. Louis, Mo., June 15. Vincennes, Ind., 16. Lawrenceburg 17. Aurora 18. Hamilton, O., 19. Middletown 20. Lebanon 21. Springfield 23. Urbana 24. Kenton 25. Findlay 26. Fremont 27. Norwalk 28. Akron 30. Canton July 1. Alliance 2. Youngstown 3. Sharon, Pa., 4. New Castle 5. Butler 7. Pittsburg 8. Washington 9. Wheeling, W. Va., 10. Zanesville, O., 11. Newark 12. Columbus 14. Springfield 15. Richmond, Ind., 16. Muncie 17. Anderson 18. Marion 19. Peru 21. Logansport 22. Lafayette 23. Frankfort 24. Crawfordsville 25. Terre Haute 26. Vincennes 28. Mt. Carmel, Ill., 29. Olney 30. Robinson 31.

BARNES' ANIMAL: Pepperell, Mass., June 17. Groton 18. Ayer 19.

BARNES AND TURNER'S RAILROAD: St. Louis, Mo., June 8—indefinite.

BOOTH AND BRANDT

MANAGERS' DIRECTORY.

CONN.—BRIDGEPORT.

Smith's Colonial Theatre

A MAGNIFICENT NEW GROUND-FLOOR PLAYHOUSE. Perfect in equipment. SEATING CAPACITY OVER TWO THOUSAND, with standing room for 500. LEADING ATTRACTIONS.

EDWARD C. SMITH, Proprietor and Manager.

ILL.—CLINTON.

Rennick Opera House

Have secured management of the Rennick Opera House. All contracts made with former management for season 1912-3 must be relet or same will be void. New contracts will be let on same terms by sending old contracts to

E. L. NICOLAI, Mgr.

ILL.—MARSHALL.

Pythian Theatre

Booking for all dates after Oct. 15 next. New management. House new. Electric lights. Good dressing rooms. Furnace heated. Large capacity. Ground floor. Standard stage. Write for open time quick.

RECTOR & BAIRD, Lessees and Mgrs.

MD.—ELKTON.

Elkton Opera House

Drawing territory 15,000. House capacity 600. Full orchestra. Gas and electric lighting. Regular patrons from outlying territory. On main line of Pennsylvania R. R. Best train service. 51 miles from Baltimore, 18 from Wilmington, 45 from Philadelphia. Only first-class attractions booked.

ELKTON THEATRE COMPANY.

MISS.—McCOMB.

New Opera House

Booking coming season for New Opera House. Capacity, 800; population, 6,000; draw from, 10,000. Railroad pays out $100,000.00 each month. Can get you Brookhaven, 25 miles away, with population 6,000. Write for terms and time.

A. J. HACKETT, Mgr. and Prop.

MO.—MEXICO.

Ferris Grand Opera House

Mexico, midway between St. Louis and Kansas City. 8,000 population. Two Colleges. Seating capacity 1,000. Large stage. NEW MANAGEMENT. NEW POLICY. Booking 1912-3. Best attractions only. Address

A. R. WATERMAN, Mgr. New Opera House, Canton, Illinois.

N. Y.—MEDINA.

Bent's Opera House

Rink under old management. Begin booking at once with entirely clean sheet. Write at once.

COOPER & HOOD, Mgrs.

N. Y.—OXFORD.

Citizens' Opera House

Population 2,000. Seating capacity 600. Gas and electric lights. Modern improvements. Controls best patronage in town (no good attractions for one-night stands in this section). Embracing all theatres from New York to Oswego, Utica, Syracuse and Binghamton. Located on D., L. & W. and N. Y., O. & W. R. R. You cannot lose money with us. We book but three performances each month and we know how to hustle. Address HARRY TEW, Mgr.

We want a good attraction to open the season in August. We have some open time in each month to June, 1913.

N. Y.—STAMFORD.

Stamford Opera House

Now booking season 1912. New house, scenery and furnishings. Seating capacity 900. Located in the most popular Summer resort in the Catskills. Summer population 2,000. First-class attractions wanted. Dates protected. Small complimentary list. Address

GEO. W. KENDALL, Pres't.

OHIO.—DENNISON.

Dennison Opera House

EXCELLENT SHOW TOWN.

House modern in its appointments. Electric Light. Stage 47 x 38½, opening 38½ feet. Seating capacity 600. Now booking season 1912-3.

R. C. WELLS, Mgr.

OHIO.—SPRINGFIELD.

Grand Opera House

Modern ground floor theatre. Good open time in August and September. Fair week August 12. Fitted with electric fans. Address

L. J. DALIE, Lessee and Mgr., Springfield, Ohio.

OHIO.—ZANESVILLE.

Weller Theatre

Zanesville's Magnificent New Playhouse. Now under course of construction. The finest appointed in Ohio. Seating capacity 1,700. Drawing population 40,000. Open about Nov. 15. Now booking. S. A. WELLER, Owner and Manager. Address

J. G. ENGLAND, Bus. Mgr.

PA.—SHAMOKIN.

Fraternity Theatre

Just built. Modern Theatre, capacity 1,000. Population 25,000. Now booking season 1912-3 direct. Write for open time. First-class attraction wanted for opening.

U. G. UNGER, Mgr.

MANAGERS' DIRECTORY.

TEXAS.—BONHAM.

Steger Opera House

Population 7000; Newly furnished; Seating capacity 900; Electric Lights; Large Stage, 60 by 30. ONLY OPERA HOUSE WITHIN CITY LIMITS; Playing only FIRST-CLASS attractions; Now booking season 1912-3. For open time address

VIRGIL STEGER, Prop. and Mgr.

TEXAS.—CALVERT.

Casimir's Opera House

Capacity 800. Population 4,000. Electric lights. Now booking for best talent.

J. P. CASIMIR, Mgr.

W. VA.—MARTINSBURG.

Central Opera House

Modern theatre, commodious stage. Capacity 800. Population 10,000—15,000 more to draw from. Address

A. F. LAMBERT, Mgr.

COSTUMES, ETC.

WIGS,

TOUPÉES.

Grease Paints and Face Powders. Satisfaction Guaranteed.

CHAS. L. LIETZ,

No. 39 West 28th St., New York.

Removal! Removal!

EAVES COSTUME CO.

From 63 E. 12th St., N. Y., to

586 SEVENTH AVE.

(Near Broadway and 42d St.).

Telephone 4712—38th St.

MAURICE

HERRMANN

COSTUMER,

20 West Twenty-Seventh Street

NEAR BROADWAY.

Van Horn & Son

THEATRICAL COSTUMERS.

181 E. 59th St., Phila. 34 E. 59th St., N. Y.

JOS. HEMBERGER

MERCHANT TAILOR.

406 Sixth Avenue, - First Floor.

LATEST SPRING AND SUMMER IMPORTATIONS NOW READY.

A. KOEHLER & CO.,

COSTUMERS.

54 Union Square, bet. 17th and 18th Sts.

Estimates furnished for Plays. Costumes made to order. Large stock of Historical Costumes.

J. WÜSTLS' SONS

COSTUMERS

40 Union Square E., bet. 16th and 17th Sts., New York. Tel. 1632 S 16th. | 37 Smith St., near Fulton, Brooklyn. Tel. 3813 A, Main.

REMOVAL.

JOHN ABERMOTT

From 32 to 40 Union Square, between 16th and 17th Sts., 4th Ave., New York. Manufacturer of THEATRICAL AND CUSTOM SHOES. My established reputation guarantees the utmost satisfaction. Specialist in Dancing Shoes. Goods sent to all parts of the world C. O. D. Telephone 4132—S.

REMOVAL. Telephone 4693B—38 St.

MME. A. T. CRANE,

Theatrical Costumer,

From 10 Union Square to 592 Seventh Ave., near 42d Street (Long Acre Square).

ANDREWS

Have Moved to

346 South State Street, Chicago.

Ladies' Slightly Worn Stage and Street Gowns.

MILLER, Costumer

249-251-253 S. 8th St., PHILADELPHIA. Costumes to rent or for sale. Large or small orders receive prompt attention. Estimates furnished.

L. M. COHEN

629 6th Ave., near 37th St.

Has constantly on hand a fine assortment of street dresses, also very handsome evening costumes, that can be bought at very low prices. Telephone, 42d Street.

Miss R. Cohen

250 W. 74th Street.

Formerly 129 E. 75th Street. Telephone, Rh. 8138 Riverside.

PROFESSIONAL CARDS.

ADDISON, GRACE
Address 109 West 45th Street.

ANDREWS, LILLIAN
Ruff Co. Re-engaged for fourth season.

BARKER, ADELLA
With Jeff De Angelis 1911-2. 401 W. 59th St.

BELLOWS, A. E.
Barrius. With Tom Marks.

BRANDON, ETHEL
Address Actors' Society.

BRADLEY, LEONORA
Third season Castle Square Stock Co., Boston.

CAREY, ELEANOR
With Mrs. Leslie Carter. Address MIRROR.

CARHART, JAMES L.
Old Man, with Richard Mansfield season 1910-1911-1912.

CLARGES, VERNER
The Players, 16 Gramercy Park.

DUNBAR, ERROLL
Disengaged. Address The Players, New York, N. Y.

ELISCU, FERNANDA
Address DRAMATIC MIRROR.

GALLAGHER, MARGARET
Irish Characters, and Comedy. Address Mirror.

HADFIELD, HARRY S.
Leads. Actors' Society.

HADLEY, HELAINE
Alice Pottinger in Quincy Adams Sawyer. En route.

HOYT, ETHELWYN
With Kathryn Kidder.

HUNT, MARIE
Address Actors' Society.

KENDRICK, MR. ALFRED
Disengaged. Juvenile Lead. Green-Room Club, London.

LORIMER, WRIGHT M.
Leading Man. With Mildred Holland. Season 1911-2.

MONTGOMERY, CHAS. H.
Old Men and Characters. Actors' Society.

PITT, MARGARET DIBDIN
Permanent address, Actors' Society.

PORTER, CAMILLE
Re-engaged. The Power Behind the Throne.

PREVILLE, MATHILDE
Permanent address, Borough Park Brooklyn, N. Y.

RAYMOND, DEAN
At Liberty. Address 114 W. 46th St., N. Y.

REIFFARTH, JENNIE
At Liberty, May 6. Summer and Next Season.

ROUSE, FANNIE DENHAM
At Liberty. Fall and Winter. Address Mirror.

RYLEY, J. H.
Address Green Room Club, London, Eng.

STOYLE, CARRIE LEE
Offers for next season invited. Address Actors' Society.

TEMPLE, DOLLIE
Juveniles and Soubrettes. With Tom Marks.

TRADER, GEORGE HENRY
Stage Director. Murray Hill Theatre, New York.

VAN STUDDIFORD, GRACE
Prima Donna. Soubrettes.

WARD, CARRIE CLARKE
Gem Theatre, 63rd season. Point Island, Me.

WEBB, EDWARD
Comedian. Tivoli Opera House, San Francisco.

WILLS, ESTELLA X.
Leading Soubrette. At Liberty. Address Mirror.

WILDER, MARSHALL P.
Phone 1112 30th St. "The Alpine," 33 W. 31st St., N. Y. City

WILLIAMS, CORA H.
Comedienne. Address MIRROR.

MR. and MRS. FRED. HIGBY
Parlor Magic.
OLD MEN AND WOMEN. AT LIBERTY.
Address Mirror.

Harry Dickeson
ENGAGEMENTS COMPLETED FOR THE SUMMER.
Address Mirror, or Ashland, 49 West 30th Street.

SAMMIE BROWN
Boys, Juveniles and Specialties.
Season 1911-2 One of the Biggest.
Invites Offers for Next Season. Address Mirror

Personal Cards

For members of the profession will be seen by every manager in the country if published in THE DRAMATIC MIRROR.

Advertise Now.

Rates:

1-2 INCH SINGLE COLUMN	
1 time	$1.05
4 times	3.99
13 times	10.92

1 INCH SINGLE COLUMN	
1 time	$2.10
4 times	7.84
13 times	21.84

1 1-2 INCHES SINGLE OR DOUBLE COLUMN	
1 time	$3.00
4 times	11.20
13 times	31.20

2 INCHES SINGLE OR DOUBLE COLUMN	
1 time	$4.20
4 times	15.68
13 times	43.68

Copy in cards may be changed weekly if desired.

THE DRAMATIC MIRROR,
121 West 42d Street, New York.

PROFESSIONAL CARDS.

ALICE KAUSER

PLAYS.

NEW STOCK PLAYS,
NEW REPERTOIRE PLAYS.
Address 1452 Broadway, New York.

L. D. ASTON

AT LIBERTY

For classic and strong character parts. Address Clipper Mirror.

Margaret Moffatt

WITH

MARY MANNERING CO.

AT LIBERTY.
LOUISE MACKINTOSH
ROGERS
Joint Engagements Only
Comedy or Character Roles
ROBERT
Address:
114 W. 46th St. N. Y. City

OBEE

Eva Westcott

Miranda (lead) in The Village Postmaster.
Engaged for a New York Production for Next Season.

LUCIA MOORE

BALDWIN-MELVILLE STOCK CO.,
BUFFALO, N. Y.
Academy.

L. JAY GERSON

Press Representative and Advance Agent.
At Liberty. Address Mirror.

MAMIE SUTTON

AT LIBERTY.
111 W. 44th Street, New York.

JOHN W. BANKSON

As Ben Manley, supporting HILDA THOMAS in Fisherman's Daughter.
Season 1911-1912.

MARY BANKSON

As Aunt Samantha with HILDA THOMAS in Fisherman's Daughter.
Season 1911-1912.

PROFESSIONAL CARDS.

FRED LOTTO

AT LIBERTY

Permanent address care Mirror office
FROM JUNE 7 TO AUG. 25.
73 Santos Road, Wadsworth,
LONDON, S. W., ENGLAND.

"THE RURAL JEFFERSON."

John Keefe

AT LIBERTY. Address MIRROR.

SYDNEY AYRES

RE-ENGAGED WITH

Forepaugh Theatre Stock Company, Philadelphia.

BLANCHE SEYMOUR.

INGENUE AND SOUBRETTE.

Three seasons Baldwin-Melville Stock Co., Grand Opera House, New Orleans. Summer Season with same Co., Academy of Music, Buffalo, N. Y.

Maude Odell

LEADING WOMAN.

THE CHRISTIAN.—Maude Odell brought to the part of Glory Quayle a wealth of picturesque, beautiful power and depth of character which makes the embodiment of that character real and vital. She utilized glimpses of the subtle, yet splendid meaning of the lines she added as embodiment of the fine, strong womanly heart for part required, and in a winning and charming manner showed the compelling reason.—Buffalo Enquirer, June 8, 1902.

Address Iroquois Hotel, Buffalo, N. Y.

KATHERINE ROBER

(Always for the Summer.)

Communications address H. D. FISHE, Room 32, Hartshorn Theatre Bldg., N. Y.

At Liberty Coming Season!

E. M. LEROY

Heavies—all branches—also Character and Emotional Old Men. Last season, "The Minister" in The Middy's Son Co.

MARIE LEROY

Characters—all branches—Soubrette, Responsible Old Women, Comedy, Old Maids, and any Distinct Parts.

Permanent address, 69 E. Genesee St., Buffalo, N. Y.

CHAS. KENT

Late RICHARD SIDNEY, Assoc. Engineers CLEMENS CO.

DISENGAGED.

Address Arden Cottage, Fortune Bridge, P. E. I., Canada.

MABEL

MONTGOMERY

LEADING WOMAN. INVITES OFFERS.

Just closed one year's engagement with F. F. Proctor Stock.

ETHEL FULLER

AT LIBERTY FOR STOCK OR COMBINATIONS.

Address 242 West 42d St., New York.

Daisy Lovering

Address Actors' Society.

ALICE JOHNSON

LEADING WOMAN.

Murray Hill Theatre, New York City, Season 1901-1902.

DANIEL FRAWLEY

STARRING TOUR.

Secret Service, Brother Officers,
The Only Way, The Liars, Lord and Lady Algy.

ELLA FONTAINEBLEAU

LEADS AND HEAVIES.

Featured past two seasons Schiller Stock Co. Invites offers next season.

Address Webb's Hospitals Room, Shenandoah, Schuylkill Co., Pa.

PROFESSIONAL CARDS.

FRANKLYN MUNNELL

Leading Man.

Season 1901-02, Featured with "King Co."

ETHEL CLIFTON

Leading Woman.

Season 1901-02, Leading Woman with Hillsdale Dra. Stock.

At Liberty Season 1902-03.

Address for the Summer, Moosewood Lake, Maine.

ANNIE WARD and ROSE

At Home,
BUZZARD'S BAY, MASS.

TIFFANY

Florence Deane

Address Actors' Society, or MIRROR.

Lillian Lawrence

LEADING WOMAN.

Elitch's Gardens, Denver, Colorado.

HERBERT J. # CORTHELL

Has just closed a season of ten weeks with Otis Harlan.

AT LIBERTY. Address MIRROR.

MISS EVA TAYLOR

Leading Woman.

Address for Summer, Winthrop Beach, Mass.

FRANK D. NELSON

SINGING COMEDIAN.

Invites Offers for Next Season.

Permanent address, 11 First Avenue, West Haven, Ct. N. Y. address, Wimmit's, Adelaide.

AMELIA GARDNER

LEADING WOMAN.

specially engaged. Grand Opera House Stock Co., Pittsburg, Pa. Address Actors' Society.

VIRGINIA DREW # TRESCOTT

LEADING HEAVIES
with Frederick Warde Co.

Invites Offers,
Season 1902-1903.

Address care Dramatic Mirror.

AL. PHILLIPS

AT LIBERTY MAY 10.

Address Players Club, 16 Gramercy Park, New York.

JANE KENNARK

LEADING WOMAN.

Invites offers for next season. Address Actors' Society, Agents, or 324 7th St., Buffalo, N. Y.

RICHARD BUHLER

HERRMAN-BUHLER STOCK CO.

Houck's Theatre, Cincinnati, Ohio.

SEDLEY BROWN

Engaged for the Summer. **Dramatic Director.** Re-engaged season 1902-3. Woodward Stock Co., Kansas City.

MARIBEL SEYMOUR

INGENUE.

Three seasons with Jacob Litt. One season with Hoyt—Seeley in Published Wives. Author of More Than Seven, the laughing hit of the Proctor Circuit. Address 33 Grove Place, Buffalo, N. Y.

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

Stanhope-Wheatcroft Dramatic School

22 FIFTH AVENUE, NEW YORK.

Full and partial Summer Courses now in session. Write for special circular. Practical Stage Training for the Stage under Experienced Instructors. Public Matinees at Mr. Charles Frohman's Madison Square Theatre.

ADELINE STANHOPE WHEATCROFT Director.

LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania)

GARRICK THEATRE BUILDING,

Nos. 1526-28 Chestnut Street, Philadelphia, Pa.

HENRY LUDLAM, DIRECTOR, AND A LARGE FACULTY OF COMPETENT INSTRUCTORS.

Teaches the Dramatic Art in all its branches, and graduates (with Diplomas) competent actors, actresses, elocutionists, readers and public speakers. A practical course in Voice Building, Analysis, Expression, Gesture, Make-up, Costuming, Rehearsal and Public Performance. At least Six Public Performances in the Theatre during the school term.

REGULAR TERM—SEVEN MONTHS—BEGINS OCT. 7.

An Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application. New York Office, 501 Knickerbocker Theatre Building.

HART CONWAY

DIRECTOR

SCHOOL OF ACTING

OF

THE CHICAGO MUSICAL COLLEGE.

Address WM. E. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

ROSE EYTINGE

Pupils Prepared for the Stage, Pulpit, Platform or Parlor.

INSTRUCTION IN ACTING. Address 214 West 88d Street, New York.

American School of PLAYWRITING (SECOND YEAR.)

Conducted by WM. T. PRICE ("The Technique of the Drama") and H. A. DuSouchet ("My Friend From Delhi," etc.)

"You ought to be successful, because you have studied the art of writing for the stage. You will write a good acting play."—*Sir Henry Irving.* "A step forward."—*Henry Arthur Jones.* "Should have the will power to succeed."—*Clyde Fitch.* "Invaluable."—*Augustus Thomas.* "Should have the ear."—*J. M. Barrie.* "The knowledge can be taught."—*G. B. Shaw.* "Practical."—*Brander Matthews.* "Should have the constructive sense."—*A. W. Pinero.* "Should have the observation of every dramatist, manager, editor and critic."—*C. H. Crandall, Detroit Free Press.* Taught by a specially organized system of educational exercises, etc.—By MAIL. Explanatory circular, Address

Room 17, 1440 Broadway, New York City.

THE BLYTHE DRAMATIC SCHOOL.

6 West 21st Street, adjoining Fifth Avenue.

HELEN BLYTHE, - - Director.

Formerly Leading Lady, Daly's Theatre.

Miss Blythe will not appear in any more public performances for the term ending May 16th, as she realizes the impossibility of doing such justice to so short a time. Only a limited and chosen number of students will be admitted at the next term, commencing October 12th. Ladies and gentlemen receive a thorough training at this school in all branches of the profession, when competent. Pupils prepared in six months. Private Lessons in the profession when desired. Address HELEN BLYTHE, Secretary and Stage Manager, 2 West 21st Street.

Dr. E. S. KIMBALL

Late of Washington.

Teacher of Singing

Tone Production, Sight Reading, Style, Expression, Repertoire. STUDIO, 33 W. 42nd ST.

ALFRED AYRES, 218 W. 15th St., N. Y.

Instructing in ELOCUTION—all branches—and DRAMATIC ART. Author of "Acting and Actors," a book for students of the actor's art. Price $1.25.

"There are chapters of the book that ought to be printed in type form and put into the hands of every member of the dramatic profession."—*Boston Evening Transcript.*

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

EIGHTEENTH YEAR. 1884-1903.

American Academy of Dramatic Arts

AND

Empire Theatre Dramatic School.

FRANKLIN H. SARGENT, Pres't.

A Practical Training School in connection with Mr. Charles Frohman's New York Theatres and Traveling Companies.

Press Comments upon Recent Public Performances Given in the Empire Theatre:

The students, as usual, exhibited unmistakable evidence of intelligent training and laborious rehearsal.—*N. Y. Evening Post,* October 31, 1902.

The first public performance of the season (Rostand's Les Romantiques) demonstrated that the Academy gives the student opportunity to apprehend details and educates its students in all the minor as well as the important technique of the stage.—*N. Y. Dramatic News,* November, 1, 1902.

The performance (Pinero's Iris) given by the students was remarkable, not only because of the technical expertness displayed by the players, but because of their intelligent grasp of the characters that they portrayed.—*N. Y. Dramatic Mirror,* January 24, 1903.

In character delineation, in the maintenance of the atmosphere and in their delivery of lines, they suggested not only trained actors but those of much natural gift.—*N. Y. Telegraph,* January 11, 1903.

It was a wonderful achievement for the students to put on such a play as Bjornson's Pastor Sang, and to put it on in so finished a manner.—*The Musical Leader,* January 15, 1903.

The American Academy of Dramatic Arts serves as admirably as an "independent theatre." The students' work is enlivened with both intelligence, graceful demeanor and expressive elocution.—*N. Y. Sun,* February 16, 1903.

The Academy gives every year much of unusual interest. Sudermann's Johannes is one of the best things the Academy has produced.—*N. Y. Commercial Advertiser,* March 21, 1903.

The production was well worthy of the position and the traditions of the institution. The School is one of the few bright spots in the theatrical situation in America.—*N. Y. Times,* March 21, 1903.

Apply to E. P. STEPHENSON, Gen. Manager, Room 146, Carnegie Hall, N. Y.

The National Conservatory of DRAMATIC ART

UNDER THE DIRECTION OF

F. F. MACKAY,

The Distinguished Character Actor, and for Twenty-five Years a Practical Teacher of Acting.

OPEN THE YEAR ROUND.

Regular Classes Organized in October and June.

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M. Send for prospectus. 19-23 W. 44th St. (near Fifth Ave.), New York, N. Y.

C. CONSTANTINE

Endorsed by press and public as one of the leading instructors of

STAGE DANCING.

116 and 118 West 42nd Street, New York. Opposite Dramatic Mirror Building.

This Academy is equipped with private studios and stage. Novel dances taught. Sketches arranged on short notice. Professionals rehearsed. Pupils coached for Buriff: "My pupils in New York, London, and Paris Theatres. Beside Clayton & Waters' supply." I can line pupil any graduate of Constantine and consider him the pick of creation." May Irwin: "He was my instructor." Edith Kresky: "He taught my daughter." Lois Fuller and Loie, Paris. Miss Wallace Hooper, Pierodeus, Op. Miller Outing, New York Theatre. Julius Grau Opera Co. Mr. James Brown Potter, Mr. Percy Haswell, Mr. Wm. Morris, Jr., Entertainments furnished. Pupils placed. Branch Academy, Weds Side Lyceum, Broadway and 42nd street. N. B.—Buck, Wing, Character—all styles.

DVORAK DRAMATIC SCHOOL

Kimball Hall, 243 Wabash Avenue, Chicago, Ill.

THOROUGH STAGE TRAINING.

Write for Catalogue. EDWARD DVORAK, Director.

Torriani School of Singing.

STUDIOS, 489 5TH AVE., NEW YORK.

The Singing and Speaking Voice cultivated by absolutely pure methods. Highest professional and private references. Summer Course.

For particulars address FERDINAND E. L. TORRIANI.

MR. PARSON PRICE, Voice Culture.

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Ida Conquest, Rose Coghlan, Viola Allen, Frances Carter, Isabel Irving, Wilda Bennett, Clara Bloodgood, and others. Send for Circular. 9 E. 17th Street, New York.

MRS. S. F. KELLEY, Voice Culture.

Professionals coached for Opera and Vaudeville. Songs taught. Terms moderate.

110 West 40th St., New York.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

LYDIA DICKSON

Address 163 Clark St., Denver, Col.

Permanent address, Actors' Society.

Robert Conness

AT LIBERTY. LEADING BUSINESS.

Gem Theatre, Peak's Island, Summer.

Permanent address, Actors' Society.

Helen Strickland

AT LIBERTY.

HEAVIES AND GRAND DAMES.

Permanent address, Actors' Society.

BERT HAVERLY

COMEDIAN

Permanent address 217 West 38th St., N. Y.

JOHN J. FARRELL

Leading Man.

Forepaugh's Theatre, Philadelphia.

VALERIE BERGERE

Leading Woman.

AT LIBERTY. 129 Columbia Heights, Brooklyn, N. Y.

EDNA EARLIE LINDON

INVITES OFFERS SEASON 1902-1903.

LEADING WOMAN. Address Oswego, N. Y.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

MARGARET MAYO,

"DONITA" in "ARIZONA."

Princess Theatre, London, Eng.

Miss Margaret Mayo could not be better.—*The Star,* April 29.

Miss Mayo is delightfully unconstrained, and displays an air of pretty shrinking and affright in her curious scenes that is very effective.—*The Morning Leader.*

Miss Mayo plays "Donita" with great charm and naivete.—*Sunday Special,* May 4.

Miss Mayo does not appear to be entirely at her ease in the Arizona setting.—*The Era,* May 2.

Miss Mayo's part is one to which she brings a wealth of comedy.—*News of the World,* May 3.

A pretty girl and a clever actress.—*The Referee,* April 26.

A charming novelty—*Daily Telegraph,* April 28.

Miss Mayo may show the somewhat lachrymose methods customary with so many of our own clever actresses.—*Reynolds,* May 3. Address Mrs. Fitzmaurice.

ELIZABETH KENNEDY

TRENTONI 12s CAPTAIN JINKS Of the Horse Marines.

De Witt Clinton and Edna Ellsmere

LEADING BUSINESS.

De Witt Clinton Stock Company,

CASINO THEATRE, DAYTON, OHIO.

LILLIAN LANCASTER

LEADING JUVENILE.

Carpenter's QUO VADIS CO. Invites offers for next season. Address Bryan.

ESTHER LYON

LEADS. "Davis Stock Co.," Rochester, N. Y.

Miss Esther Lyon is as capable a leading woman as any that ever appeared in any Rochester stock company. She is in the first place, a thoroughly trained and thoroughly intelligent actress. She has presence and authority and easily fills the stage and dominates the scene when she is called upon to do so. Her "reading" is admirable, her poise and gestures graceful and meaningful. Her comedy is natural, unstrained and truthful, and she is very strong, sympathetic and understanding in emotional and wholly dramatic scenes.—*Rochester Democrat and Chronicle,* April 6.

THOUSAND ISLANDS, June 14
MONTREAL, - - June 15
BOSTON, - - - June 16
NEWPORT, - - June 17

"ON BROADWAY," JUNE 18, 19, 20, 21

And on week, ATLANTIC CITY To Follow.

JIM WINTERBURN

POSTER PRINTER

142 MONROE ST. CHICAGO.

THE MELODRAMATIC COMEDY.

By W. A. THEHATHE and IRVING L. HALL,
Authors of Lots—24 Hours, Tin Pan Lanes, The Secret Warrant, and The Ragged Hero.

A Play Out of the Ordinary.

THE KING OF TRAMPS

A story of heart interest, bristling with emotional scenes and delightful situations. A complete scenic production. A company of exceptional merit. A large assortment of special paper. Nothing has been left undone to make this one of the best office shows of the season.

LEROY J. FRENCH, Prop. and Mgr.

Submit open time to HARRY LEVY, Bus. Manager, Hyde Park, Mass., Care French's Opera House.

Webb Opera House

PERU, INDIANA.

ENTIRELY NEW.

Seating capacity 1,000. Stage 64x36. Ground floor, modern in every respect. Now booking for 1902-1903. Want only first-class companies. Want strong company for opening. Address FRED B. WEBB, Mgr., Peru, Indiana.

TOPEKA,—KANS.—LEAVENWORTH,

GRAND Opera House. Topeka. Lessee.

Crystal Opera House. Leavenworth. Lessee.

Copyrighted under the laws of the United States.

A COUNTRY KID

A Play you see once, and are anxious to see again.

WE INCREASE, NOT DECREASE, EXPENSES.

AT THE OLD CROSS ROADS

By HAL REID.

ARTHUR C. AISTON, Prop. and Mgr., 1604 Broadway, N. Y. City.

The SOUND attraction. That Sounds well these hot days

DOWN BY THE SEA

Management PHIL HUNT.

THEY NEARLY ALL FILLED. 1604 Broadway, New York.

Opening Trade PHILADELPHIA Aug. 25, week. BALTIMORE Sept. 1, week. They nearly all filled. Try for one-eight week, Sam'yes.

The Big Eastern Company.

Hunting for Hawkins

Will be presented next season in the principal cities East of the Mississippi River, under the personal direction of

1440 Broadway, New York.

J. W. GILLINGWATER, WALTER McLAREN.

A MOTHER'S HEART

Two Heart Throbs

Produced, Sole, Andr Gard

DIRECTION M. W. TAYLOR, Camden Theatre, Camden, N. J.

WHY WOMEN SIN

The Howard-Dorset Co.

Again Touring Cities of the Middle States.

4th Season 1899-1902.

Extra new Repertoire of Powerful Plays! Everything New, Bright and Cheerful. Republic to do our friends! Address all mail up to July, Shenandoah City, Iowa, for our second Summer stock season.

GEO. S. HOWARD, Proprietor. OLIVER DORSET, Manager.

SEASON 1901-1902.

C. A. ARTHUR submits

HORTENSE NIELSEN

In a $10,000 Scenic Production of

TWELFTH NIGHT

In This Character. Playing First Theatres only at High Prices.

Mahler Bros.

6th AVENUE AT 31st STREET, - NEW YORK.

Remarkable Concessions in Ladies' Underwear, owing to great

REBUILDING SALE

Also the following inducement to create a stir in our

Perfumery Department.

FACE POWDERS:

Bourjois Java, in all shades,	21c.
Tetlow's Swansdown,	11c.
Gossamer,	14c.

A complete assortment of Chas. Meyer's and Hess Genuine Paints and Powders. Headquarters for Dewey's Theatrical Preparations. Our Mahler Box. Double Action Lock, 69c. Mahler's Cold Cream, 45c., guaranteed not to become rancid in any climate.

All the new and choice Extracts and Perfumes at the lowest New York prices.

A Permanent Success.

FRANCES E. WILCOX, Stenographer.

CHARLES A. BURT

METROPOLITAN THEATRICAL EXCHANGE.

BOOKING ATTRACTIONS SEASONS OF 1900-1, 1901-2 and 1902-3.

NEW YORK HEADQUARTERS FOR THEATRICAL PROFESSION.

Room 7, Broadway Theatre Building, New York.

Now booking a number of the best standard attractions. Reasonable terms guaranteed. Call or write for particulars.

SCENERY. NEW STUDIO IN CHICAGO.

Elegant work at reasonable prices. All machinery for building frames, etc. Fine storage for scenery. THE COX BROS., SCENIC ARTISTS, 1604 Archer ave., next to Alhambra Theatre, Chicago, U. S. A.

Something New.

Don't You Want One?

Throw away the awkward standing lamp. The "Howell" Makeup Cabinet stretches to all 24 Candle Power Electric Lamps. Electric Cooling Fans and Grease Paint Heaters. 10 feet of Wire and Plugs and Adapter to fit any electrical connection.

WILLARD NEWELL, Care Duquesne Hotel, 121 W. 42d St., N. Y.

Actors' Society of America.

114 West 40th Street, New York.

STOCK STARS.

We have a complete list of Stock Stars with Plays available for stock engagements.

Stock Managers send us your open time.

S. R. STITT

Successor to L. Goldsmith, Jr.

28th Street and Broadway, New York.

60 Years' Practical Manufacture of THEATRICAL TRUNKS.

SPECIAL OFFER FOR 30 DAYS.

XXX PROFESSIONAL TRUNKS.

30 inch, $9.50; 32 inch, $10.00; 34 inch, $11.00; 36 inch, $11.50; 38 inch, $12.00; 40 inch, $14.00.

CLIPPER TRUNKS.

30 inch, $6.00; 32 inch, $6.50; 34 inch, $7.00; 36 inch, $7.50; 38 inch, $8.00; 40 inch, $8.75.

A NEW THEATRE AT.. LEAVENWORTH, KANSAS.

"NO, IT'S NOT A BLUFF!" Our new theatre in Leavenworth will positively be completed by Sept. 1, 1902. It will be on the ground floor. An opening attraction wanted. All contracts made for the old house will be filed at the new one.

CRAWFORD, ZEIDLER & PHILLEY, Managers.

Booked exclusively with our houses in St. Joseph and Joplin, Mo.; Topeka and Wichita, Kansas; Lincoln, Neb.; El Paso, Texas; Trinidad, Colo.; Las Vegas, New Mexico; Phoenix and Prescott, Ariz.

Our representative is now in New York booking time at Klaw and Erlanger's.

CRAWFORD, ZEIDLER & PHILLEY, L. M. CRAWFORD, ZEIDLER & CRAWFORD, S. E. PHILLEY and O. T. CRAWFORD.

WHITE MOUNTAIN SANATORIUM

NERVOUS DISEASES A SPECIALTY.

Experienced Physicians in attendance. Appointments Hydro-Electric. An Ideal Health Resort. Booklet containing full information sent upon receipt of request. Address CLIFTON J. BAILEY, Supt., "The Forest Glen," Bethlehem, N. H.

Taylor Circus Trunks

The most convenient and strongest Trunks in the market.

C. A. TAYLOR Trunk Works,

41 E. Randolph St., Chicago. 121 W. 28th St., New York.

Send for Catalogue.

Artist Proofs

FEINBERG whose is still the recipient of [illegible] from the leading artists of the country, has removed to his new studio, 1616 Broadway, between 48th and 49th streets. The very best Artists' Proofs and photos [illegible] Call at Feinberg's studio and convince yourself that you can obtain Artists' Proofs at a lower rate than you can get ordinary photographic pictures.

FEINBERG'S STUDIO, 1616 B'way, bet. 48th & 49th Sts., N. Y. City. Telephone [illegible]